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Contemporary Opinion of Rousseau in English Periodicals*

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CONTEMPORARY OPINION OF ROUSSEAU IN ENGLISH PERIODICALS

The periodicals of any age give the fairest idea one can get of contemporary opinions and views. Books of the time, the more permanent literary expression, voice the opinions and ideas of the individual writers, rather than of the public at large. History is necessarily colored by the light of subsequent events. But the various types of magazines, reflecting important and unimportant details, just at the time when interest in the subjects treated is at its height, mirror accurately general opinion. Sometimes the view is short-sighted and absurd as we see it now; sometimes it coincides amazingly with our modern view.

From this source can be traced contemporary English opinion of Jean Jacques Rousseau. His fame had reached England long before his visit there took place, and that country showed far more sympathy for the man and his views than did her neighbor, France. There was a great deal of disagreement about his writings and character—it could not be otherwise with Jean Jacques Rousseau. It is impossible to formulate rigidly general opinion of him. But, on the whole, the judgment of the periodicals is remarkably far-sighted and free from prejudice. The nature of the periodical influenced its attitude toward Rousseau, and the amount of attention paid to him. The purely literary magazine gave rather detailed reviews of those of his works which appeared during its period of publication. The more general magazine gave fewer reviews, and these few were, for the most part, copied from the literary magazine. Often the general magazine was content with mere book notices. It gave, however, a fair amount of biographical material. The scattered references in the popular magazines were limited to the more sensational episodes in his life.

This investigation was based on twenty-three magazines within the period 1749-1800. Fourteen of these made some

mention of Rousseau. Of this number, five were literary, seven were general, one was popular, and one political. Of the remaining nine, which took no notice of Rousseau, two were literary,[1] four were general,[2] two popular,[3] and one political.[4] Some of these were very short lived, running only a year or two. Most of them fell in the period when Rousseau was doing little or no writing, and ceased before the flare of publicity that came after his death.

The method of literary criticism differed radically from the present day method. In general, a review consisted of page after page of abstract or plot, with extensive quotations. Most of the real criticism has to be gathered from forewords, conclusions, and occasional interceptions of the editor's own view. The *Critical Review* in one of its articles, after venturing two sentences of opinion, made this statement, which seems to be typical of the attitude of the eighteenth century periodicals toward criticism: "But it is our business to present our readers with a view of this performance, not a comment on it."[5]The *Monthly Review,* at the end of its first volume, said: "Our business is to enter no further into the province of criticism than just so far as may be indispensably necessary to give some idea of such books as come under our observation."[6] In the later reviews, a slight tendency away from the non-critical summaries is evident.

Of the five literary magazines, the *Monthly Review,* founded in May, 1749, by Ralph Griffiths, gave more minute attention to Rousseau's work than any other periodical. Beginning with the first discourse, every publication received a more or less detailed review. All the later works were reviewed in the original French, as well as in translation. The *Review's* attitude was sympathetic. Occasionally it was shocked, then again

[1]The London Review of English and Forelgn Literature, 1775-1780. Critical Observations on Books, 1776-1781. The dates partly explain the absence of any reference to Rousseau in these literary magazines.
[2]Baldwin's London Journal, Court Magazine and Monthly Critic, Imperial Magazine or Compleat Intelligencer, Grand Magazine of Universal Intelligence.
[3]The Oxford Magazine, the County Magazine.
[4]The Briton.
[5]Critical Review, Vol. 7, p. 49.
[6]Symonds, Sidelights on the Georgian Period, p. 150.

puzzled, at the radical views of Rousseau. Sometimes it well nigh lost patience with his continual complaints. But on the whole, Rousseau had a faithful, if somewhat timid champion in the *Monthly Review.* The *Critical Review,* with Smollett as editor, was founded in 1756, in direct opposition to the *Monthly Review.* It did not give quite such extensive nor frequent criticisms as did its rival. Very few of the books were reviewed till the translation appeared. The *Critical* was less guarded and more outspoken in its praise and blame than the cautious *Monthly Review.*[1] These two magazines were the literary pacemakers of the age.

Besides these, three other literary magazines, all begun after Rousseau's death, dealt with his posthumous works and his character. The *English Review* (1783) and the *Analytical Review* (1788) showed an intelligent sympathy for him. The few references in the *British Critic* evidenced its dislike and disapproval.

These were the magazines that gave the real, first-hand criticism of Rousseau. The general type is represented by the *Gentleman's Magazine.* Founded in 1731, the first of its kind, the magazine sprang into instant popularity. Johnson, in 1754, called it "a periodical pamphlet, of which the scheme is known wherever the English language is spoken." He said further, "It is one of the most successful and lucrative pamphlets which literary history has on record."[2] With its appeal to a wider public of more varied interests,[3] the literary element was neces-

[1]Dr. Johnson said of the two magazines that the Monthly Review was done with the most care; the Critical upon the best principles. Later, he said, "The Critical reviewers, I believe, often review without reading the books through, but lay hold of a topick, and write chiefly from their own minds. The Monthly reviewers are duller men, and are glad to be able to read the books through."—Boswell's Life of Samuel Johnson, Birkbeck-Hill ed., vol. 2, p. 39; vol. 3, p. 32.

[2]Boswell's Life of Samuel Johnson, vol. 1, p. 11.

[3]One of its imitators, which ran over fifty years, had the following title and subtitle: "The Universal Magazine of Knowledge and Pleasure, containing Letters, Debates, Essays, Poetry, Music, Biography, History, Geography, Voyages, Travels, Philosophy, Mathematics, Astronomy, Husbandry, Gardening, Chemistry, Medicine, Mechanics, Navigation, Architecture, and other Arts and Sciences, which may render it Instructive and Entertaining to Gentry, Merchants, Farmers, and Tradesmen; to which will be added occasionally an Impartial Account of Books in Several Languages, and of the State of Learning in Europe, also of the Stage, New Plays, New Operas, and Oratorios."

sarily subordinated. Most of the accounts of books and authors were tucked away in fine print at the back of the magazine under the title, "Catalogue of New Publications." Only the books which had aroused public curiosity were given further notice.

What has been said of the *Gentleman's Magazine* is true of its more or less successful rivals, the *London Magazine,* the *Scot's Magazine,* the *British Magazine,* the *Westminster Magazine,* the *Universal Magazine,* and the *European Magazine.* The first two, with the *Gentleman's Magazine,* were much more interested in Rousseau than were any of the others. They had occasional reviews and biographical comments all through his career. In the last four, the references were scattered and casual, most of them occurring after his death. The general magazine followed the plan of non-critical summaries even more closely than did the literary magazines. If there was criticism, it was usually taken bodily from the *Monthly* or *Critical Review,* or in any case, was colored by the opinions of these. The *Gentleman's Magazine* showed more originality than any of its imitators. It always gave credit for the material it reprinted. The others sometimes did this, and sometimes did not.[1] These general magazines were published at the last of the month. Occurrences on the twenty-sixth of May, for instance, would appear in the "historical chronicle" for May. Hence it often happened that a review in the *Critical* or *Monthly* would be reprinted in the same month's issue of a general magazine.

The popular illustrated monthly paid practically no attention to Rousseau. It was intended for a circle of readers interested very little in literature and learning. Hence there were bare references in only one of these, the *Town and Country Magazine,* which was the best of a very inferior type of magazine.

Jean Jacques Rousseau was unknown outside his small circle before the publication of his famous discourse on the negative

[1]The Scot's Magazine for January, 1767, at the beginning of "A Catalogue of New Books," explained its somewhat irregular system thus, "We sometimes shew from what works we take these remarks, by annexing M., C., G., L., etc., for Monthly, Critical, Gentleman's and London."

side of the question proposed by the Academy of Dijon, in 1749: "Whether the reëstablishment of the arts and sciences has contributed to the refinement of manners?" This discourse was published in France in 1750, and translated into English in 1751.[1] There were two references in the periodicals to this translation. The first was in the *True Briton,* a weekly political pamphlet which ran for only three years (1751-1753). The issue of September 25, 1751, contained a brief abstract of the argument, with a foreword stating simply that the discourse had procured for its author great reputation.[2]

The *Monthly Review* gave a very fair estimate of the style and argument of the essay. The author was, the reviewer said, " a compleat master of the declamatory art, . . . but his arguments have more of sophistry than demonstration in them." He believed the prize to have been awarded because of the skill in handling the arguments, rather than for the excellence of the arguments themselves. Rousseau had not attacked the arts and sciences as such, but their abuse, so that in the end the real question stood where it had before the discourse.[3] This first criticism of Rousseau in any English magazine is remarkable for its discernment. Nearly two hundred years have altered that opinion but little.

Later, in 1766, when Rousseau's popularity was at its height in England, just before his visit there, the *Scot's Magazine,* in a brief review of his works, said Rousseau undertook to prove his point in this discourse "with great spirit and more eloquence."[4] This article also brought out the point that the

[1]The translation was made under the supervision of William Bowyers. The following extract is the first of the preface he wrote for it: "The following discourse has made such a noise in France that I thought it, for its singularity, well worth the translating; it must be owned to be one of the finest pieces of modern oratory, and of so dangerous a persuasion that if the author, instead of giving it in writing, had pronounced it with all the force which the fluency of tongue and the graces of action usually add to such orations, I should tremble for all the libraries of Europe, and dread the elocution almost as much as the fire and swords of the Goths, Vandals, and Mussulmen. All I can learn of the author is that his name is Rousseau, and that he is of Geneva, or of some place in the neighborhood of Switzerland."—Nichols, Literary Anecdotes of the 18th Century, vol. 2, p. 226.

[2]True Briton, vol. 2, no. 14, p. 376.

[3]Monthly Review, vol. 5, pp. 237-243.

[4]Scot's Magazine, vol. 28, p. 213.

answers his arguments drew, and his admirable defense of his position won him much fame as a man of letters. In a discussion of Rousseau after his death, the *Universal Magazine* in May, 1781, commented on his marvelous style in this discourse, giving to a subject not new the charm of novelty.[1]

"The Discourse on the Origin and Foundation of Inequality Among Mankind," which did not have the immediate publicity of the first discourse, was not translated into English till 1761. Hence, it did not reach the English reading public till after the appearance and translation of "The New Eloisa."[2] Even in the reflected light of that triumph, it made comparatively little impression. In April, 1762, the *Monthly Review* gave an eleven-page summary of the discourse, stating (erroneously) that it also had won the prize from the Academy of Dijon. Rousseau had evaded the real question at issue, and the conclusions he drew were unphilosophical and absurd, in the opinion of the reviewer. He practically repeated the criticism made of the first discourse, saying that "the whole piece is declamatory, rather than argumentative; persuasive, rather than convincing."[3] A notice of its publication appeared in the *Gentleman's*[4] and *London Magazine*.[5] In February, the latter also gave an extract from the last part of the work, with a foreword, stating that as a translation of the famous Mr. Rousseau's discourse had been made, "we shall give our readers the following extract from that celebrated discourse, because it deserves the most serious attention of every man who has a regard for the happiness of the society to which he belongs."[6]

More than a year later, in August, 1763, a correspondent wrote an article to the *British Magazine,* entitled, "Thoughts upon the Origin of the Human Species," in which he attempted to refute Rousseau's discourse. The whole idea that the state of simple nature is the perfection of the species, and that all

[1]Universal Magazine, vol. 68, p. 225.
[2]I have Anglicized all titles, as the discussion is of English periodicals.
[3]Monthly Review, vol. 26, pp. 331-342.
[4]Vol. 32, p. 478.
[5]Vol. 31, p. 56.
[6]Ibid., p. 85.

progress in civilization tends toward corruption was absurd and paradoxical, the author asserted, and that in trying to set it forth, Rousseau involved himself in frequent contradictions. The writer regretted that Rousseau was not more of a philosopher, or less of an orator, for in one case his arguments would have been sounder; in the other they would have been treated with the contempt which they deserved.[1] In the general survey of Rousseau's work referred to before, the *Universal Magazine* said the discourse on inequality was "replete with bold maxims and singular, if not extraordinary, ideas. Although his system be false, he has not failed to dip his pen in the most beautiful colors."[2]

The next work noticed by the magazines after the first discourse was the "Letter on the Theatre," written in answer to d'Alembert's article in the Encyclopedia, advocating the establishment of a theatre in Geneva. This was the famous letter which brought about the break between Rousseau and Voltaire. The *Monthly Review* agreed with Rousseau as to the corruptness of the stage and of the lives of the actors, but it did not agree as to the impossibility of reform. The reviewer felt that the discussion did not show profound thought, and that from vague and indeterminate principles, Rousseau had drawn rather superficial conclusions. The digressions, for which the author had apologized, were the most worth while parts of the work. As to style, he characterized Rousseau as a sprightly, entertaining, and ingenious writer. Then followed the inevitable summary of the whole.[3]

This letter was the first of Rousseau's works to be translated since the *Critical Review* had come into existence. The reviewer recommended it to his readers as "this truly moral, entertaining, and spirited epistle of the Republican sage." The letter was remarkable, he said, for its taste, strong sense, and knowledge of the stage. He could not agree with Rousseau's conclusions in practice, though he thought the force of the argument strong

[1]British Magazine, vol. 4, pt. 2, pp. 233-235.
[2]Universal Magazine, vol. 68, p. 225.
[3]Monthly Review, vol. 20, pp. 115-134.

enough to convince one in theory. From the concluding comment we gain a good idea of how the *Critical Review,* which, with the *Monthly* reflected most accurately the opinion of the learned, ranked Rousseau, even before the appearance of his really great works. "Upon the whole, though we differ from many of his positions, though he has often spun the political thread to a captious sophism, yet we admire him, and do him no more than justice in ranking him among the first writers of the age."[1]

The *London Magazine* gave the first part of his argument with the bare foreword, "As Mr. Rousseau has, by his writing, gained great reputation abroad, our readers must be pleased to see something of what he has to say on such a curious subject."[2] The *Scot's Magazine* merely mentioned the letter in the article which appeared in 1766, referred to before.[3] The *Universal Magazine,* in a much later criticism, 1781,[4] pointed out not only its inconsistency with our ideas on the subject, but also its inconsistency with Rousseau's own, as he had written a comedy[5] which had been presented in the theatre.

"A Project for Perpetual Peace" secured no more notice than it deserved—less can hardly be said. The *Monthly Review,* not even bothering about a summary, made only a short comment.[6] The scheme, reduced from that of the Abbe St. Pierre, was highly impracticable. In common with other such schemes, nothing new was brought forward. The reviewer further condemned the pamphlet for the English reading public as a sorry translation. The *Scot's Magazine*[7] and the *Gentleman's*[8] merely gave notices of its publication.

Up to this time, the reviews and criticisms were rather sparse. But beginning with "The New Eloisa," the criticism became

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[1]Critical Review, vol. 7, pp. 48-59.
[2]London Magazine, vol. 28, p. 38.
[3]Scot's Magazine, vol. 28, p. 13.
[4]Vol. 68, p. 226.
[5]This was "Le Devin du Village," played at Fontainebleau in October, 1752, at the opera in Paris in March, 1753, and at the Drury Lane Theatre, under the title "The Cunning Man."
[6]Monthly Review, vol. 24, pp. 403-404.
[7]Vol. 31, p. 286.
[8]Vol. 23, p. 425.

more general. His fame was established by this masterpiece, and it was taken for granted that even the readers of the magazines not strictly literary would be interested in what he wrote. "The New Eloisa," published in 1760, was the first of Rousseau's writings which was reviewed before a translation appeared. A notice of the original was given in the *Monthly Review* for December, 1760, when the book had just been imported into England from a French publishing house. The reviewer had not read it all, but from a hasty inspection he thought it "promised great entertainment for the public."[1] Even in this scant notice he called attention to the similarity between Rousseau and Richardson.[2] Further review was deferred till the translation should be made. In April, 1761, notice was given of the translation of the first two volumes.[3] Most of this notice was devoted to the quality of the translation, which the *Review* thought admirable. An extract of seven pages was given in proof of this. After the translation of the other four volumes, a few months later, the long-promised criticism appeared, and its extent more than made up for the delay. Of the forty pages of review devoted to "The New Eloisa" in September and October,[4] thirty-eight consisted of a literal summary of the plot; the only real criticism lay in the last two pages. The book afforded ample room for praise and condemnation, the reviewer thought. The adventures were not well chosen or connected; the characters were not natural or consistent in every case. "As to style and sentiment," ran the words of the review, "the former is often quaint and affected; the latter too frequently far-fetched and paradoxical." On the other hand, "the air of truth and nature in the conduct of the work"[5] made its appeal. By way of further commendation the reviewer added, "The amiable picture

[1]Monthly Review, vol. 23, p. 492.
[2]Richardson has often been compared to Rousseau, and Rousseau was one of his professed admirers. Of "Clarissa Harlowe," Rousseau said, "There has never been written, in any language, a romance equal to or approaching Clarissa." But Richardson did not return this respect. He was very much disgusted with "The New Eloisa," and as he read, criticized it severely in marginal notes."—Nichols, Literary Anecdotes, vol. 3, p. 598.
[3]Monthly Review, vol. 24, pp. 227-235.
[4]Ibid., vol. 25, pp. 192-214; 241-260.
[5]Ibid , vol. 25, p. 259.

he hath given us of a life of sentiment and virtue is most elegantly drawn, pleasingly colored, and highly finished. Indeed, the descriptive parts, in general, of this performance, whether representing the tranquil views of nature and still life, or the more bustling and pathetic scenes of art and passion, display the happiest touches of a pencil directed by the hand of a master."[1] He thought that in some respects the novel fell short of its English model, "Clarissa Harlowe," but in others it far surpassed, so that on the whole they were of equal profit and delight.

In January, 1761, the *Critical Review* discussed the new novel.[2] After the first general remarks as to Rousseau's great literary reputation, and the spirit of freedom in his works, the reviewer commented on the discouraging thickness of the six volumes. This complaint, which strikes a responsive chord in a twentieth century reader, seems a little surprising in the verbose eighteenth century. But he proceeded thus, "Yet, after all, such is the happy variety, and such the artful combination of events, that no reader who has the courage to begin this book can have insensibility enough not to persevere to the end."[3]

The criticism of the original was followed in September by a ten-page review of the translation.[4] The first paragraph gave a general idea of the *Critical's* opinion of "The New Eloisa."

"There cannot be a more difficult task than to convey a just idea of a performance where the elocution, fire, sensibility, refinement, and paradoxical humor of the author constitute its principal ornaments and blemishes. Rousseau despises all the common aids of plot, incident and contrivance, and effects all his purposes by mere strength of genius and variety of coloring. His attitudes are common, but they are painted with such energy and grace as cannot fail of striking with all the force of novelty."[5]

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[1]Ibid., vol. 35, p. 260.
[2]Critical Review, vol. 11, pp. 52-66.
[3]Critical Review, vol. 11, p. 65.
[4]Critical Review, vol. 12, pp. 203-211.
[5]Ibid., vol. 12, p. 203.

Then followed a minute comparison of Rousseau with Richardson. The fact that a writer of Rousseau's eminence thought him worthy of imitation the reviewer regarded as a tribute to Richardson. The characters were taken up in detail, then the style, and the sentiments. A few sentences will best show the nature and minuteness of the comparison.

"The one (Richardson) renders his heroine proof against all the assaults of temptation; thereby proposing a perfect pattern for the imitating of her sex; the other describes her as subject to human frailty, lest by elevating virtue too high, we should be discouraged from attempting to climb the steep ascent. . . . Richardson unfolds his characters by a variety of slight touches and circumstances, which appear trivial unless you regard his design; while Rousseau, by a felicity of genius, lays naked the heart at a single stroke, and interests you in his characters even before you know them. . . . Richardson has strong ideas, but they arise by association; those of Rousseau flash like lightning, illuminate every surrounding object, are original, rapid, impetuous, unconnected, and scarce deducible from what has preceded, or from the subject in question; the former expresses a finer sentiment with an amiable but unadorned and languid simplicity; the other cloathes all his thoughts with dignity and strength, displaying every faculty of poet, orator or philosopher, without seeming strange, timid, or unnatural."[1]

Although it appeared in the same month, January, 1761,[2] because of its later date of publication, the *Scot's Magazine* took bodily the review of the original of "The New Eloisa" from the *Critical*. The review of the translation in October[3] was a combination of the summary and general criticism of the *Monthly* with the comparison between Rousseau and Richardson in the *Critical*. Proper credit was given in each case.

The *Gentleman's Magazine* for January[4] contained a summary of the story, sent to the magazine by a contributor, with this

[1]Critical Review, vol. 12, pp. 203-204.
[2]Scot's Magazine, vol. 23, p. 31.
[3]Ibid., vol. 23, pp. 528-531.
[4]Gentleman's Magazine, vol. 31, pp. 34-35.

foreword, "There has lately been published in France by the celebrated M. Rousseau, a work in six volumes, entitled, 'The New Eloisa, or Letters of Two Lovers,' in which the various subjects that are most interesting in private life are treated in a masterly fashion, and the story, which is simple, is conducted with an air of truth and nature that is seldom met with in this kind of writing."[1] In February[2] and March,[3] two extracts were published from this "new and elegant work." These characteristically colorless forewords constitute all the criticism of the novel which the *Gentleman's Magazine* had. The *London Magazine* gave five extracts of from three to seven pages in March,[4] April,[4] July,[4] September,[4] and October,[4] labeled simply, "From an Elegant Piece, entitled," etc.[5]

The *Universal Magazine* utterly disregarded "Eloisa," as it did the rest of Rousseau's works, at the time of its publication. In August, 1783, Dr. Beattie, a minor poet and critic, in reviewing "Clarissa Harlowe," spoke of "The New Eloisa" as "a work not more remarkable for its eloquence, which is truly great, than for its glaring and manifold inconsistencies. For it is full of nature and extravagance, of good philosophy and of wild theory, of useful instruction and of dangerous doctrine. It is a production of a very sigular kind; in many of the events which are related, improbable and unnatural; in some of the details, tedious; and for some of the scenes which are described, justly blameable; but which for the power of eloquence, for tenderness of sentiment, for ardour of passion, entitled to rank among the highest productions of fictitious history."[6] In January, 1793, ten years later than this, and thirty years later than its original appearance, the *Universal Magazine*[7] unblushingly copied, with never a hint of its origin, the *Critical Review's* general com-

[1]Gentleman's Magazine, vol. 31, p. 34.
[2]Ibid., pp. 62-68.
[3]Ibid., pp. 110-115.
[4]London Magazine, vol. 30, pp. 135-139; 171-173; 365-369; 469-472; 521-526.
[5]Ibid., vol. 30, p. 135.
[6]Universal Magazine, vol. 73, p. 95.
[7]Universal Magazine, vol. 92, pp. 425-426.

ment on the translation of "The New Eloisa,"[1] under the heading, "Miscellanies, Biographical and Critical."

Soon after the publication of "The New Eloisa," a satire on the book went the rounds of the magazines. It appeared in the *Gentleman's Magazine* for September, 1761, as a "humorous satire, written by M. de Voltaire, which cannot fail to be entertaining to our readers."[2] The *Scot's Magazine* gave it in September,[3] and the *London Magazine* in October,[4] without comment. The *Monthly Review* did not publish the satire, but in speaking of the various criticisms of the novel, just and unjust, the *Review* said some of them "savoured more of captious ill-nature than of candid criticism."[5] In a footnote is this comment, "Of this kind is a remarkable piece, lately published, entitled 'A Prophecy,' and said to have been written by M. de Voltaire, wherein the several defects and inconsistencies of this work are not only greatly exaggerated, but many unjust and illiberal, though witty sarcasms are thrown out against the author, probably by some malicious rival, envious of his success, or jealous of his increasing reputation."[6] Twenty-two years later, following the publication of the first part of the "Confessions," with the wave of fresh interest in Rousseau that swept the country, the same satire came out in the *London Magazine* in September, 1783,[7] and in the *Scot's Magazine* for November of the same year.[8] This time the satire was labelled, "A Prophecy Found in an Old Manuscript." Neither magazine seemed conscious of its earlier appearance. It seems inexplicable that this should have been the only reference to Rousseau in these two magazines after the publication of the "Confessions," that marvelous book which set the tongues of Europe wagging. A few extracts will serve to show the scathing cruelty of the satire.

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[1]Cf., p. 12.
[2]Gentleman's Magazine, vol. 31, p. 395.
[3]Scot's Magazine, vol. 23, p. 471.
[4]London Magazine, vol. 30, p. 536.
[5]Monthly Review, vol. 25, p. 213.
[6]Ibid., footnote.
[7]London Magazine, vol. 52, p. 202.
[8]Scot's Magazine, vol. 45, p. 575.

"In those days a strange person shall appear in France, coming from the borders of a lake, and he shall cry to the people, 'Behold, I am possessed of the demon of enthusiasm; I have received the gift of incoherence; I am a philosopher, and a professor of paradoxes. . . .' And he shall affirm savages only are virtuous, though he has never lived among them, but he shall be worthy to live among them. . . . And he shall declare the theatre a source of prostitution and corruption, and he shall write operas and comedies. And he shall declare romances destructive to morality, and he shall write a romance, and in his romance the words shall be virtuous and the morals wicked, and his characters shall be outrageous lovers and philosophers. . . . And the whole romance shall be useful, good, and moral, for it shall prove that daughters have a right to dispose of their hearts, hands, and favors, without consulting their parents, or regarding the inequality of conditions. And it shall shew you that, while you talk of virtue, it is useless to practice it. . . . And the author shall abound in words, and suppose that he abounds in arguments. And he shall wish to be forcible, and he shall be extravagant. And he shall know neither simplicity, truth, nor nature; and he shall apply all his force to explain the easiest, most trifling things, and sarcasm shall be thought reason, and his talents shall caricature virtue, and overthrow good sense, and he shall gaze upon the phantom of his brain, and his eyes shall never see reality."

The excitement created on the continent by the publication of "Emile" in 1762 was soon reflected in England. England, priding itself on its spirit of freedom, was indignant at the persecution which the book so quickly brought to its author. Public curiosity was rife over what sentiments the extraordinary book could contain. A translation was brought out in a few months. The *Monthly Review's* first review of "Emile" in August, 1762, before its translation, stated that its readers doubtless knew from the newspapers of "the extraordinary notice which hath been taken of this publication abroad, and the severe treatment

it hath met with in France and elsewhere."[1] This consideration, together with the importance of the subject, and the well known character of Rousseau, explained the curiosity and excitement which it had caused. The *Review* then proceeded with its usual nice balance of praise and blame. "A more minute and sagacious observer, perhaps, never existed; his hints and suggestions, also, for the improvement of our species and of society are, in general, extremely acute and ingenious; his views, nevertheless are often too confused, and his arguments sometimes wanting in solidity."[2]

By the next month, September, a translation had been made, and the *Monthly Review* gave the first of its real review of "Emile," which ran through five numbers, September,[3] October,[3] November,[3] January,[3] and February.[3] The first month's review was of the book as a whole; the other four took up separate parts in turn. The reviewer mentioned the principal objections which had brought upon it such severe public censure, namely, "the many new and uncommon sentiments which the writer entertains concerning the most popular and entertaining topics in religion, politics, and morals."[4] In a footnote the *Review* defended him against these charges, declaring many of them to have been false and injurious, made by mistaken bigots. The reviewer was indignant over the book's reception. It was no more than was to be expected in France, but in Geneva, Rousseau's own country, a republic whose very foundations were freedom, that it should be so received was unspeakable. And he ended virtuously, "It is to be hoped that England will be the last country in the world wherein the friends of truth and nobility will be restrained from exercising their talents for the service and improvement of mankind."[5]

Each book was summarized in turn, with no especial emphasis on any part. On a few minor points in the first part the reviewer differed with him. Later, in speaking of Rousseau's

[1]Monthly Review, vol. 27, p. 152.
[2]Ibid., p. 153.
[3]Ibid., vol. 27, pp. 212-217; 258-269; 342-358; vol. 28, pp. 1-14; 81-96.
[4]Monthly Review, vol. 27, p. 213.
[5]Ibid., p. 217.

attitude toward the philosophers, he said, "He would do well to speak with a little more respect of modern philosophers, till he is in a capacity to prove their tenets so ridiculous and absurd as he hath endeavoured to represent them. He may venture safely enough to differ from the herd of mankind; it would be prudent in him, however, to respect the prejudices of philosophers, unless he was better qualified to explode them."[1]

The reviewer regretted Rousseau's attitude toward the clergy, also. His mortal aversion to books had carried him too far, made him ignorant of arguments and defences already made. The picture of the Savoyard Vicar the *Review* regarded as particularly inconsistent and unsuccessful. To unite the feelings and practices of such a man was little better than mockery. The best the reviewer could say of this was that he hoped the author's intention was good.[2] He thought that, as a whole, the treatise was probably the most remarkable that had appeared since the invention of printing[3]—a rather ambiguous remark.

The *Critical Review* did not mention the original of "Emile"; in October[4] it gave a twenty-page summary of the first three volumes of the translation, finishing the series by articles of equal length in November,[4] December,[4] and January.[4] It gave the book more unqualified praise than did the *Monthly Review*. "Every sentiment offered by Mr. Rousseau is perfectly original, and demonstrative of a singular cast of mind, a fine imagination, united with a solid judgment and profound reflection."[5] The reviewer feared that the extreme novelty of Rousseau's writings would cause them to be admired as the effusions of genius, while his precepts would be neglected as whimsical. He believed the system of education Rousseau advocated, though not possible in the existing state of society, to be according to nature and reason. His attitude toward the Vicar of Savoy is in such direct opposition to that of the *Monthly Review,* which

[1]Ibid., vol. 28, p. 6.
[2]Monthly Review, vol. 28, pp. 81-85.
[3]Ibid., p. 96.
[4]Critical Review, vol. 14, pp. 250-270; 336-346; 426-440; vol. 15, 21-34.
[5]Ibid., vol. 14, p. 250.

tolerated the inconsistency because of the author, that it is worth quoting in full.

"The profession of faith of the sensible Savoyard curate is alone worth whole libraries of crabbed theological jargon; and notwithstanding it may have incurred the implacable resentment of blind, jealous superstition is more likely to mend the heart and enlarge the understanding than all the writings of the Sorbonne. Never was the supreme, omniscient, and omnipotent Being more clearly demonstrated from his works. Never were the human faculties more accurately investigated, or nicely distinguished, never was the dignity of human nature or the rank of man in the scale of beings more strenuously maintained; never was the divinity more ably vindicated from the reproaches arising from the permission of physical and moral evils; never was the soul's immateriality more concisely or satisfactorily evinced, or moral vice and virtue more intelligently defined. In a word, here Mr. Rousseau hath lavished all the powers of reason and imagination to exhibit the finest sketch of natural religion that was ever drawn, a sketch which immortalizes the genius of the artist, and renders his heart and understanding equally worthy of admiration."[1]

Considering the excitement it had caused, the general monthlies took less notice of "Emile" than one would expect, even from them. Mere book notices and a few extracts completed the list. The *Gentleman's Magazine* in September gave a notice of the publication of the first three volumes of the translation.[2] Over a year later, in January and February, 1764, there appeared an abstract of the Savoyard Vicar's confession of faith.[3] The *Scot's Magazine,* in February, 1763, gave simply a notice of the translation of the book.[4] In the *London Magazine* for August, September, and October three extracts from "Emile" were printed: "Advice of a Father to His Daughter,"[5] "A Par-

[1]Critical Review, vol. 14, p. 426.
[2]Gentleman's Magazine, vol. 32, p. 449.
[3]Ibid., vol. 34, pp. 13-16; 79-82.
[4]Scot's Magazine, vol. 25, p. 118.
[5]London Magazine, vol. 31, pp. 404-406.

allel Between Jesus Christ and Socrates,"[1] and "Thoughts on the Use of Fables for Instructing Children."[1] The *British Magazine* for May, 1763, published an extract labeled "Advice from a Father to a Daughter, Concerning the Choice of a Husband."[2] It is evident here, as was usually the case with these magazines, that the extracts were not chosen to illustrate any particular point, nor to give a representative idea of the whole book. They are merely the parts which would most likely catch the eye of the reading public.

For years afterward, the din of the battle waged over "Emile" echoed in the pages of the magazines. "Reflections on Education, in which some of the principles attempted to be established by Mr. Rousseau are occasionally examined and refuted," was a two-volume book by Father Gerdil, a Barnabite. The *Critical Review* gave a ten-page review of this in May, 1765.[3] It called Father Gerdil the first formidable adversary among the many who had attacked "Emile," and characterized his treatment of Rousseau and his arguments as fair and gentlemanly. The *Monthly Review* considered the same book extremely unfair and bitter, as it took the view that no man had a right to attack what already existed.[4] The *Critical Review*[5] condemned the poor reasoning; the *Monthly,*[6] the wretched humor of J. Moser's "A Letter to the Reverend Vicar of Savoy, wherein Mr. Rousseau's 'Emilius or Treatise on Education' is humorously examined and exploded." "Observations on M. Rousseau's New System of Education,"[7] "Remarks on M. Rousseau's 'Emilius,'"[8] "Illustrations of the Maxims and Principles of Education in the Second Book of Rousseau's 'Emile,' in four letters to the mother of a young family disposed to adopt them, but embarrassed by the difficulties in the execution, and particularly by

[1]London Magazine, vol. 31, pp. 460-461; 527-531.
[2]British Magazine, vol. 4, pp. 233-235.
[3]Critical Review, vol. 19, pp. 358-366; 411-420.
[4]Monthly Review, vol. 23, p. 37.
[5]Critical Review, vol. 20, pp. 60-63.
[6]Monthly Review, vol. 33, p. 305.
[7]Critical Review, vol. 21, p. 310.
[8]Critical Review, vol. 54, Nov.
Monthly Review, vol. 67, p. 448.

the objections and prejudices of her friends,"[1] with many other publications of like nature, were reviewed in the magazines. In January, 1783, the *Monthly Review* gave an account of a seminary that was to be opened at Epsom, in Surrey, for the instruction of twelve pupils in the Greek, Latin, French, and English languages, according to a plan modified from that of Rousseau.[2]

Closely following "Emile," in the same year, was the "Social Contract," which was as radical in its view of government as "Emile" had been in its religious and educational views. Naturally, it was received with even less favor than the other by the powers that be in France and Geneva. The *Monthly Review's* criticism of the "Social Contract"[3] began with a storm of indignant protest that the work should be suppressed in Geneva, a Protestant republic whose prosperity was almost wholly due to a universal spirit of toleration. "It affords," the reviewer continued, "an instance of such narrow policy as plainly proves those who practice it to be either ignorant of the foundations of society in general, or false to the true interests of their own community."[4] He did not agree with Rousseau in every part, nor did he consider the work wholly consistent, but he recommended the treatise to "such of our countrymen as would form a clear and unprejudiced view of the first principles of civil polity. From it the reader will gain a clearer idea of these things than from whole volumes written hitherto."[5] Then followed the inevitable summary, rather detailed in this case. The review of the translation, in November, 1763, added little to this.[6] The fifteenth chapter of the third book was quoted, with this comment, "Our readers will see by this specimen that Mr. Rousseau's notions in politics are as new and singular as those he entertains of religion and philosophy. There is so great an originality, however, in his sentiments, and so much ingenuous-

[1]Monthly Review, vol. 69, p. 305.
[2]Ibid., vol. 70, p. 79.
[3]Ibid., vol. 27, pp. 449-453; 500-505.
[4]Ibid., p. 450.
[5]Monthly Review, vol. 27, p. 451.
[6]Ibid., vol. 29, pp. 383-385.

ness and sincerity in his manner of delivering them, that it is impossible to regard even his errors without respect and admiration."[1]

The *Critical Review*[2] was far less kindly in its criticism. It began with the statement that Mr. Rousseau was in his prose writings "a mere intellectual fencing master, and an impracticable author."[3] The speculations in the "Social Contract" were ingenious, but were too far-fetched and fine-spun to be of the least use to government and society.[4] He then quoted the eleventh chapter as proof of this assertion. The scathing review closed thus: "In short, the treatise, with all its superficial observations and false conclusions, will prove most excellent entertainment to any man whose speculative turn of mind chains him to his chamber or study, and, at the same time, leaves him at liberty to range the free and unbounded fields of imagination."[5]

The *Scot's Magazine,*[6] in March, 1763, and the *Gentleman's*[7] for November, each gave a notice of the translation of the "Social Contract." The *London Magazine,* for December, 1763, published an extract entitled "Singular Sentiments of Mr. Rousseau on the Powers conferred by constituents on their Representatives."[8] "Singular" and "remarkable" were safe words, which the general magazines liked to use.

The banishment of Rousseau from France and Geneva kept alive the flame of interest in England. When the "Determination of the Faculty of Theology at Paris," condemning "Emile," was published, the *Monthly Review* became satirical in Rousseau's defense. "Never, surely, was poor writer so severely

[1]Ibid., p. 385.
[2]Critical Review, vol. 16, pp. 375-377.
[3]Ibid., p. 375.
[4]It has been pointed out that this argument is just as true of Plato's Republic. Lanson says, in answer to this charge of impracticability: "Il n'y a pas a e'etonner que cet ideal jamais passe et ne puisse encore passer tel quel dans le monde des realites. L'essentiel est que cet ideal jamais attient contienne assez de verite et de vertu pour ameliorer notre pauvre present."—Histoire de la Litterature Francaise, p. 793.
[5]Critical Review, vol. 16, p. 377.
[6]Vol. 23, p. 203.
[7]Vol. 33, p. 567.
[8]London Magazine, vol. 32, pp. 564-565.

treated, so buffeted on all sides, and by all parties, as the unfortunate author of 'Emilius.' But for all this, is is very true, he may thank his own temerity. Wherefore should a man dare to think for himself in an age when reflection is a crime, and it is the greatest folly in the world to be wise above what is already written."[1]

Among the many denunciations of Rousseau's writings, that of Christopher de Beaumont, Archbishop of Paris, stands out because of Rousseau's famous answer.[2] The *Monthly Review* referred to the Archbishop as having "officiously thundered out his anathemas against Rousseau and his book."[3] Rousseau's answer was written with spirit, and was worthy of his pen. The reviewer characterized it as a book "from which the true character and principles of the writer may be learned better than from any or, perhaps all, his other writings."[4]

The *Critical Review* regarded Rousseau and the Archbishop as being equally inconsistent.[5] Rousseau spoke with the greatest reverence of the Founder of Christianity, at the same time endeavoring by every means in his power to break down all the evidences of that religion. The Archbishop, on the other hand, was highly unmindful of his role as a minister of the God of peace, when he encouraged persecution as he did. Even were Rousseau's doctrine false and dangerous—that was left to the reader to decide—the *Review* disapproved strongly of the severity of the proceedings against him. The reviewer admired Rousseau's genius, and pitied his misfortune, but regretted that he had misapplied his talents in controversy, which was worse than useless, and could only create enemies.[6]

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[1]Monthly Review, vol. 28, p. 568.
[2]Morley said of this answer: "Rousseau's reply is a masterpiece of dignity and uprightness. Turning to it from the mandate which was its provocative, we seem to grasp the hand of a man, after being chased by a nightmare of masked figures."—Rousseau, vol. 2, p. 83.
[3]Monthly Review, vol. 28, p. 224.
[4]Ibid., p. 225.
[5]Critical Review, vol. 65, pp. 444-449.
[6]Morley says that Rousseau never showed the substantial quality of his character more surely and unmistakably than in controversy.—Rousseau, vol. 2, p. 83.

The *London Magazine,*[1] for August, 1763, gave a mere notice of the publication of the letter. The *Scot's Magazine*[2] and the *London Magazine,*[3] for June, 1763, both published without comment Rousseau's letter to the council of Geneva, renouncing his rights of citizenship. The *British Magazine,*[4] in September, published an account in detail of the proceedings of the council of Geneva relative to Rousseau, as well as his letter.

In 1764, about a year after his renunciation of Genevese citizenship, he published a vigorous protest against his Genevese persecutors, the "Letters from the Mountains." Only the *Monthly Review*[5] gave a criticism of this publication, and its attitude was coldly disapproving. Rousseau was too warmly attached to his own opinion, was its verdict. He was a very ingenious and acute observer, and thus had been able to show many prejudices and absurdities to the public. This ingenuity had made him popular. The reviewer declared that he had always held that Rousseau's arguments were superficial and inconsistent, and that he had made no great discoveries, but had merely brought truths forward by the irresistible force of his composition. Then followed an abstract, with frequent footnotes, which embodied the reviewer's disapproval. The whole work showed, in his opinion, "the mistaken self-sufficiency of a man truly estimable." He thought that for a man of Rousseau's pretended fortitude, he was complaining very bitterly. "Some people," the reviewer ended, "choose rather to make a merit of their sufferings than to avoid them."[6]

The general magazines[7] recorded the strong feeling abroad against the letters, the excitement they caused among the people, and the decree that they be burned at the hands of the common

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[1]Vol. 32, p. 452.
[2]Vol. 25, p. 350.
[3]Vol. 30, p. 323.
[4]Vol. 4, pp. 474-479.
[5]Monthly Review, vol. 31, pp. 488-501.
[6]Monthly Review, vol. 31, p. 501.
[7]Gentleman's Magazine, vol. 35, p. 43.
Scot's Magazine, vol. 27, p. 160.
London Magazine, vol. 34, p. 324.

executioner.[1] There is nothing, however, of their effect in England.

These "Letters from the Mountains" brought to a culmination the ill-feeling that had been seething against Rousseau, and that resulted in his expulsion from Switzerland. Genuine sympathy for Rousseau was shown on every hand in England. The *Monthly Review,* in December, 1765,[2] gave a detailed account of the events which led up to his departure from Neufchatel, with this foreword: "Little as we are disposed to pity those who seem to court persecution (the 'Letters from the Mountains' seemed to rankle still), we cannot help thinking poor Rousseau hath had hard measure dealt him by his fellow-countrymen and, as he still seems desirous of calling them, fellow-Christians. Necessity, however, seems at length to have determined him to a final expatriation, in the melancholy search of a more hospitable soil, where he may be permitted to die in peace."[3] The *Scot's Magazine*[4] and the *London Magazine*[5] in the same month gave a letter from a Swiss correspondent, telling of Rousseau's departure from Neufchatel. In February, 1766, the *London Magazine* reprinted the account and comment given above from the *Monthly Review.*[6]

This sympathy led to a warm welcome for Rousseau when it was known that he was coming to England at David Hume's invitation. The *Gentleman's Magazine,* making note of his expected arrival, said: "His peaceable and exemplary life will entitle him to protection here."[7] In January, 1766, there was a notice of the arrival in London of "the celebrated Jean Jacques Rousseau," and of his first appearance at the theater,

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[1]The first two of these magazines tell of a ludicrous mistake in the condemnation of the Genevese town crier. Instead of proclaiming that Rousseau had attacked "everything most respectable in our holy religion," he made it "has attacked everything most reprehensible in our holy religion." Sympathizers of Rousseau thought him entirely right.

[2]Monthly Review, vol. 33, pp. 505-513; 550-552.

[3]Monthly Review, vol. 33, p. 505.

[4]Vol. 27, p. 619.

[5]Vol. 34, p. 645.

[6]London Magazine, vol. 35, p. 43.

[7]Gentleman's Magazine, vol. 36, p. 43.

where not even their majesties attracted so much attention.[1] The *London Magazine,* for January, told of the retreat Hume had secured for him, and added, "All the world are eager to see this man, who by his singularity has drawn himself into much trouble."[2] The *Scot's Magazine* gave a brief account of his life and works up to that time, adding a welcome to the country, and telling its readers that "Rousseau has been brought to much trouble and vexation in Switzerland and in France for having ventured to publish in many elegant works his sentiments with a spirit and freedom which cannot be done with impunity in any kingdom or state except this blessed island."[3]

Knowing Rousseau's supersensitive nature, and remembering the series of violent friendships and bitter disillusionments that had made up his life, one could easily see that the break with Hume was inevitable. The unvarying toleration shown by the magazines in discussing the difference between the two men was decidedly to the credit of the English magazines. The accounts of the quarrel and the comments on them were sympathetic with Hume, of course, but they were free from bitterness and rancor against Rousseau. Every allowance was made for him, in spite of the virulency and unreasonableness of his attack on Hume. The first reflection of the quarrel in the magazines was this notice in the *Gentleman's Magazine,* for August, 1766: "The celebrated Rousseau, who came to England under the auspices of Mr. Hume, so distinguished in the republic of letters, is become the object of his benefactor's indignation to such a degree that the latter has written a severe letter against him, in which it is said he compares him to a serpent, warmed in the bosom of friendship, and describes him as deceitful and unworthy of the favour of persons of reputation."[4]

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[1]Ibid., p. 488. Forster refers to this as "that memorable night when all the world went to see Rousseau, including the king and queen; when their Majesties—though Garrick displayed all his powers—looked more at the philosopher than at the actor, and when poor Mrs. Garrick, who had exalted him to a seat in her box, held him back by the skirts of his coat all evening, in continual terror lest 'the recluse philosopher' should tumble over the front of the box into the pit, in his eager anxiety to show himself."—Life of Goldsmith, vol. 71, p. 6.

[2]London Magazine, vol. 35, p. 55.

[3]Scot's Magazine, vol. 28, pp. 13-18.

[4]Gentleman's Magazine, vol. 36, p. 385.

An abstract of the letter which Hume wrote, stating the whole case, because of the slanders that were circulating, was published in the different magazines, with varying comments. The *Monthly Review's* account,[1] in November, was prefaced as follows:

"It can scarce be imagined that there are any of our readers to whom the names of Hume and Rousseau are not familiar. Many of them, too, must have heard of the great quarrel between these two celebrated geniuses, and will be desirous, no doubt, to know the occasion of it. In order to gratify this curiosity, we shall give a short narrative of the whole affair from the account before us, without interrupting it with any reflections of our own. The reflections arising from the account are such, indeed, as cannot escape the most superficial attention. It appears with the clearest evidence that Mr. Hume has acted the part of a generous and disinterested friend to Mr. Rousseau; in regard to the conduct of the latter, humanity seems to dictate silence, as it can give no pleasure to a generous mind to mention what every reader must observe with concern."[2] The only other comment was near the end of the account, and the tone of it is admirable. "Those who will be at the pains of perusing it (Rousseau's letter) will clearly see that Mr. Rousseau's extreme sensibility renders him peculiarly liable to entertain suspicions even of his best friends, and that his uncommon force of imagination combines with circumstances seemingly minute and trifling in such a manner as to impose on his own understanding. What complexion his heart is of, though appearances in regard to Mr. Hume are strongly against him, we dare not pretend to determine. The sentiments that arise in our minds are those of compassion toward an unfortunate man whose peculiar temper and constitution of mind must, we fear, render him unhappy in every situation."[3]

The *Critical Review*[4] viewed with concern "two men of such

[1]Monthly Review, vol. 35, pp. 390-402.
[2]Monthly Review, vol. 35, p. 392.
[3]Ibid., p. 400.
[4]Critical Review, vol. 22, pp. 376-378.

celebrated genius and approved merit at public variance, as it is much to the discredit of letters and true philosophy." The reviewer spared his readers the long and minute summary which most of the magazines gave, merely making a very brief statement of the case, and summing up Rousseau's charges against Hume under sixteen heads, with this comment, "It is really astonishing that a man of Mr. Rousseau's judgment and good sense could seriously allege such trifles against Mr. Hume as crimes. But we are afraid there is a certain characteristic turn in the philosopher of Geneva that will not let him long enjoy any tranquillity or any friendship, and where real misfortunes are wanting, his prolific brain easily brings forth chimeras, which may be dreadful to him, but are ridiculous to everybody else."[1]

The *Gentleman's Magazine,* for November,[2] gave a fairly long account of the affair. Its only comment was at the end. "It is much to be regretted that the disgrace of Mr. Rousseau and the vexation and disappointment of Mr. Hume are but a small part of the mischief that such ingratitude for such friendship is likely to produce. It tends to chill benevolence, and repress liberality. Many may be left to struggle with adversity unassisted, in consequence of such a return for assistance as Mr. Rousseau has made to Mr. Hume."[3] The *Scot's Magazine* gave an account of the dispute in three numbers—November, December, and the annual appendix.[4] It was taken principally from the *Monthly Review* and the *Gentleman's Magazine,* and gave most of the comment of each. *The London Magazine* gave a summary of the pamphlet, with the mere heading, "Account of the Controversy between Mr. Hume and Mr. Rousseau."[5]

In the same month (November) there appeared in the *Monthly Review,*[6] *Critical Review,*[7] and the *Scot's Magazine*[8]

[1]Critical Review, vol. 22, p. 378.
[2]Gentleman's Magazine, vol. 36, pp. 499-504.
[3]Ibid., p. 504.
[4]Scot's Magazine, vol. 28, pp. 599-601; 648-654; 695-699.
[5]London Magazine, vol. 35, pp. 557-560.
[6]Vol. 35, p. 406.
[7]Vol. 23, p. 421.
[8]Vol. 28, p. 703.

a notice of the publication of a pamphlet, "A Defence of Mr. Rousseau against the Aspersions of Mr. Hume, Mr. Voltaire, and their associates."[1] This does not seem to have been of much value, for the *Monthly,*[2] copied by the *Scot's Magazine,*[3] condemned it with the one phrase, "A barefaced catchpenny." The *Critical* called it "an attempt—and only an attempt—to vindicate Rousseau's conduct."[4] In the same number the *Monthly Review* also commented on Voltaire's letter to Hume, on the dispute. Voltaire's attack was characterized thus: "It is really cruel and ungenerous in the highest degree to attack and mangle a man whose feelings are so extremely acute, and who is so apt to smart and agonize at every pore. It may be sport to Mr. Voltaire, but it would be no dishonor to his character if it had been a little tinctured with the delicacy and sensibility of the Swiss philosopher, whom he so much affects to despise."[2] This notice also was faithfully copied in the *Scot's Magazine.*[3]

Ten years afterwards, in September, 1776, the *Town and Country Magazine,* in an account of the life and works of Hume, held that the jealous and peevish temper of Rousseau led him to abuse Mr. Hume "as a person who had conspired the ruin of his character, under an appearance of serving him, though every precaution which the most refined delicacy could suggest had been taken in order to spare the pride of that singular man."[5] This, with the criticism of the *Gentleman's Magazine,* was the severest censure that Rousseau received from the periodicals.

The *Universal Magazine,* in May, 1781, two years after his death, took the attitude of most of the others. "Perhaps our English philosopher did not confer his kindnesses with an attention sufficiently delicate to the character and peculiarities of his

[1]In a letter to Blair, Hume says of this: "The pamphlet you mention was wrote by one as mad as himself, and it was believed at first to be by Tristram Shandy, but proves to be by one Fuseli, an engraver. He is a fanatical admirer of Rousseau, but owns he was in the wrong to me."—Burton, Life and Correspondence of David Hume, vol. 2, p. 366.
[2]Monthly Review, vol. 35, p. 406.
[3]Scot's Magazine, vol. 28, p. 703.
[4]Critical Review, vol. 22, p. 381.
[5]Town and Country Magazine, vol. 8, p. 463.

friend, but there is every reason to believe that this, at least, was all the offence. The tender health of Rousseau, a strong and gloomy imagination, a sensibility that required too much deference, an irritable temper, together with no small portion of philosophical vanity, might deceive Rousseau with regard to some innocent proceedings of his benefactor, and might render him ungrateful when he least suspected himself to be so."[1]

In May, 1767, there appeared in the Historical Chronicle of the *Gentleman's Magazine* a notice of his departure from Wootton to Spalding, and his intention to leave the country as soon as possible. The magazine lamented that a man of Rousseau's sense should be "the slave of a distempered fancy."[2]

During the year in which he left England the "Miscellaneous Works of Jean Jacques Rousseau" were published. The next year, in September, 1768, the *Monthly Review* criticized a translation that had just been made.[3] No trace of prejudice because of the quarrel which had just gone before was evident in the very favorable comment. The reviewer spoke of "the brilliancy of Mr. Rousseau's genius, the eloquence of his writings, the paradoxical turn of his opinion, the singularity of his character, and the variety of his adventures,"[4] which had made him famous throughout all Europe. The *Critical Review's* approval was less enthusiastic. Though the writer was not prepossessed in favor of the "genius, morals, or person"[5] of Rousseau, the volume before him merited high praise. He made the criticism that Rousseau, though precise and accurate so far as his knowledge went, was too confused in his notions of human nature, and had no enlarged conceptions of the human faculties, which he bounded by his own experiences and conceptions. The essays showed a true knowledge of nature, rather than of life.[6]

There is practically no mention of Rousseau in the magazines from 1768 till his death, ten years later. Practically every

[1]Universal Magazine, vol. 68, p. 227.
[2]Gentleman's Magazine, vol. 37, p. 275.
[3]Monthly Review, vol. 39, pp. 213-218.
[4]Ibid., p. 214.
[5]Critical Review, vol. 26, p. 273.
[6]Critical Review, vol. 26, pp. 273-276.

magazine[1] gave the same morbidly detailed account of his last days and death and burying place. There was much formal eulogy, but little real characterization of the man could be gathered from it. Every one seemed to be waiting for the promised memoirs, and to suspend judgment till they should appear. It was declared more than once that Rousseau could never be understood till the facts about his life and the motives of his conduct were known.[2]

At the time of his death, there was no reference in the magazines to the theory of suicide. In 1789 the *Critical Review,* in connection with Mme. de Stael's "Letters on the Works and Character of Jean Jacques Rousseau," said that, though we could never know the truth, suicide was not improbable; that it would have been in keeping with his nature.[3] In 1789, the *European Magazine* published a statement made by Theresa La Vasseur emphatically denying the report of suicide. The *European Magazine* expressed no opinion of its own, simply stating in a foreword that the extract was from the *Paris Journal,* and that it was reprinted because some doubts had been entertained concerning the manner of Rousseau's death. From this frail evidence it seems that the suicide theory gained little credence among the English periodicals.[4]

"Rousseau, the Judge of Jean Jacques," was published two years after his death. The *Monthly Review* gave the plan of the work—a dialogue between Rousseau and a Frenchman, in which he answered what he thought to be the world's criticism of him. The book was justly characterized as another example of his extreme and morbid sensitiveness.[5]

Two years later, "Emilius and Sophia, with Additions to Eloisa," was published. Coming out as it did under the shadow

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[1]Monthly Review, vol. 59, pp. 410-412.
Gentleman's Magazine, vol. 48, pp. 174-176.
London Magazine, vol. 48, pp. 195-196.
European Magazine, vol. 9, pp 110-111.
Universal Magazine, vol. 93, pp. 321-324.
[2]London Magazine, vol. 48, p 195.
Gentleman's Magazine, vol. 68, p. 975.
[3]Critical Review, vol. 68, p. 132.
[4]European Magazine, vol. 34, p. 381.
[5]Monthly Review, vol. 63, p. 493.

of that far greater book, the "Confessions," it could receive but scant attention. The *Monthly Review,* in speaking of the undeniable authenticity of the book, said, "Every page speaks the pen of Rousseau, that wild but original pen, which is sometimes dipped in the pure fount of nature, and sometimes in the mingled stream of fancy and folly."[1] The *Critical Review* thought the sequels showed Rousseau subdued by age and disappointment.[2] All the magazines agreed that the book was in Rousseau's style, though the *English Review* thought that it was in the happiest vein of Rousseau,[3] and the *Westminster Magazine,* which saw in it only the decay of his brilliant genius, concluded its review lugubriously: "Humanity drops a tear over the frailties of the great."[4]

The promise of Rousseau's memoirs kept up the public curiosity that had been so strong during his lifetime. This curiosity was partially gratified when, in the latter part of 1782, the first part of the "Confessions" was published.[5] The excitement it created was unparalleled. On none of his books, not even "Emile," was opinion so divided. Regret, a feeling that Rousseau had discredited himself in the eyes of the world and posterity, was mingled with admiration for the astoundingly new thing he had accomplished. Many of the magazines agreed that it would have been better had the book on which Rousseau's literary fame now largely rests never been published. There was a contradictory storm of opinion.

The *Monthly Review*[6] was loud in its anathemas against "the miscreant who has exposed to the light of noonday this strange mixture of secret personal history with the wild but sometimes ingenious effusions of an overheated brain."[7] Either a greedy

[1]Ibid., vol. 68, pp. 396-398.
[2]Critical Review, vol. 55, pp. 108-109.
[3]English Review, vol. 2, p. 223.
[4]Westminster Magazine, vol. 11, p. 433.
[5]"Rousseau gave a copy of the 'Confessions' to Moulton (pastor of Motiers) but forbade the publication before the year 1800. Notwithstanding this, the printers procured copies surreptitiously, probably through Theresa, ever in need of money; the first part was published four years, and the second part, with many suppressions, eleven years after his death, in 1782 and 1789, respectively."—Morley, Rousseau, vol. 2, p. 324, footnote.
[6]Monthly Review, vol. 66, pp. 530-541; vol. 67, pp. 227-233.
[7]Ibid., p. 530.

bookseller, eager for gain, or a sordid tool of the philosophers, out of malice, must have done it. The reviewer thought the latter more likely, for—and here was a hint of disappointment at having been denied the choice morsels of gossip he had anticipated—"the anecdotes which were supposed to make a considerable part of the memoirs of Rousseau's life (and the dread of whose appearance has made the whole sect tremble) are entirely left out of this history, in which we see Rousseau only exposing himself. He speaks, indeed, in his "Walks," which form the second part of this work, of the persecution he has had to suffer from these pretended sages—but we have none of those particular facts that Rousseau is known to have collected, and which he has more than once represented as containing a mystery of iniquity."[1] The minute and endless details filled tedious pages, and in the reviewer's opinion far overbalanced some just and interesting reflections. The self-assurance of the introduction he regarded as nothing short of blasphemous. His whole opinion was summed up at the end. "Upon the whole, it is certain that this publication will diminish considerably the high idea which has been formed of Mr. Rousseau, and will, perhaps, lower him in the esteem of the public more than he deserves to be. The insipid, ridiculous, trivial, and indecent stories in this book are too numerous to be compensated by the excellent passages interspersed among them."[2] In the review of the translation, this opinion of the original was not altered—only deepened. "His 'Confessions' are full of complaints, disappointments, mortifications, and all the train of evils which ever have followed, and ever will follow, a mind wholly divided by the violent impulses of passion and feeling, unchecked by the cooler dictates of reason and philosophy."[3]

This same magazine took a more lenient attitude toward the second part of the "Confessions," which was published in 1789.[4] The reviewer called it the product of an erratic genius, showing

[1]Monthly Review, vol. 66, p. 552.
[2]Ibid., vol. 67, p. 233.
[3]Ibid , vol. 69, pp. 148-150.
[4]Ibid., New Series, vol. 2, pp. 564-571.

the same mixed and inconsistent character that the first part did. The opportunity to survey the human heart, without disguise, he recognized to be rare. In a work of that sort egotism and minute detail were to be expected. To a great extent Rousseau had talents which made those faults tolerable. Even the instances related, which exposed his character to censure, were, if justly considered, instances of weakness rather than of deliberate vice. From the "Confessions" the *Review* drew this opinion of Rousseau: "On the whole, he appears, with all his imperfections, a good and amiable man; his heart glowed with benevolence and love and virtue, but he was often led astray by strong passions, and he wanted firmness of mind to regulate his conduct, and to prevent him from being misled by others."[1]

The *Gentleman's Magazine* and the *Westminster Magazine* each had the same dubious attitude toward the first part of the "Confessions." Like the *Monthly Review,* the *Gentleman's Magazine* considered the introduction presumptuous to the point of blasphemy. The reviewer showed pity for Rousseau, who, he said, had laid bare his heart, with all the disguises of self-love, hypocrisy, and pride gone.[2] The *Westminster Magazine* thought that, though the book was full of genius, sentiment, and vivacity, because of the revelations it contained it would lower public opinion of Rousseau, and degrade his character. It would have been far better had it been buried with him, rather than published.[3] There is no mention of the second part of the "Confessions" in the *Gentleman's Magazine.* The *Westminster Magazine* ceased publication in 1783.

The *Critical Review* appreciated the real value of the work much more acutely than did any of these three.[4] Rather than condemning the beginning as blasphemous, the reviewer called especial attention to it as "singularly solemn and affecting."[5] Instead of finding the details tiresome, he was interested in Rousseau's most childish adventures, because of the candor and

[1]Monthly Review, vol. 69, p. 569.
[2]Gentleman's Magazine, vol. 53, pp. 775-779.
[3]Westminster Magazine, vol. 11, p. 433.
[4]Critical Review, vol. 55, pp. 345-348.
[5]Ibid., p. 345.

precision with which they were related. He spoke of Rousseau as a man of feeling, rather than reason, and said, "He is at once carried away by the sentiment, without being able to reflect on the tendency of consequence of the action."[1] This man seems to have been the forerunner of modern critics[2] who have characterized Rousseau as a man of feeling rather than of reason, applying to him the words, *"Sentio, ergo sum,"* in contrast to Descartes' *"Cogito, ergo sum."*

In all the criticisms of Rousseau's works there is not one that showed a keener understanding and warmer appreciation of the man than the *Critical Review's* treatment of the second part of the "Confessions." In speaking of the triviality of some of the events related, the reviewer said, "We see, in every part of this work, the picture of a man single-hearted rather than simple, gloomy and just and good; always doubting of happiness, whose sensibility rises to an extreme susceptibility, an acuteness of feeling which gives an air of importance to common events, and enlarges little objects so as to fill the mind like those which are vast and magnificent."[3] Rousseau's faculty for making the most of trivial happenings he considered the chief charm of the work.

The *Critical Review* regretted that Rousseau felt it necessary to expose the foibles and weaknesses of his friends with his own. The gloom, distrust, and suspicion that filled his mind in the latter part was too conspicuous. Part of this is attributed to Therese's influence. His complaints against his literary contemporaries were too bitter and frequent, too full of prejudice and distrust. The *Review's* explanation of this defect is an excellent key to the conduct of Rousseau.

"His own exquisite sensibility, his perverse method of interpreting words and actions, were chiefly at fault. To a distempered mind the softest music becomes the harshest sound, the tenderest green an insupportable glare. Such was the mind of

[1]Critical Review, vol. 55, p. 347.
[2]Lanson says on this point: "Rousseau s'est defie de la raison, il a donne cours a son sentiment. Il a fonde toute sa politique, toute sa religion, toute samorale sur l'instinct et l'emotion.—Histoire de la Litterature Francaise, p. 799.
[3]Critical Review, vol. 70, pp. 201-207.

Rousseau. He would be independent, civility was infringing on that independence; he would be received with attention, and to neglect him was unpardonable. While his friends were unable to steer between eccentricities so singular and so opposite, his own heart was pained by reflecting on what appeared the misconduct of those whom he trusted, and in this state he wrote the 'Confessions.' We must forgive him if his ink is tinged with gall, or if his coloring is unnatural."[1]

The *English Review,* in its first year of publication, 1783, gave the work a minute survey. The book was characterized as one of the most singular productions ever issued from the press—a book which traced Rousseau's ideas and passions, as well as his adventures. The charm of the narratives, the reviewer said, lay in the fact that they were "lively, interesting, and pathetic."[2] He continued, "His language corresponds with the ardor of his feelings. He paints like a master, and his figures speak on canvas."[3] The latter part of the "Confessions" and the "Reveries" were the result of bitterness, suspicion, and unalterable prejudices. The whole world was united against him. "His spleen, his pride, his indignation, his suspicions, his memory, and his genius itself were inexhaustible sources of irritation to him."[4] The strange mixture brought the reviewer to this conclusion: "His lamentations, though unmanly and ill-founded, are engaging and eloquent; his griefs and expostulations affect his reader with tenderness; and we shut his book under the workings of a mingled sentiment of admiration, displeasure, and sorrow."[5]

The *Analytical Review*[6] made a most heated defense of the second part of the "Confessions." Cold critics had termed them the ravings of a madman; honest men had pitied and ridiculed them. Neither was to be wondered at, for narrow, intolerant people with but one set criterion could not understand anything

[1]Critical Review, vol. 70, p. 205.
[2]English Review, vol. 2, p. 208.
[3]Ibid.
[4]Ibid.
[5]English Review, vol. 2, p. 208.
[6]Analytical Review, vol. 6, pp. 385-391.

beyond that "insipid standard." The writer's own opinion of the book followed: "Without taking refuge behind the pronoun, 'we,' the reviewer's phalanx, the writer of this article[1] will venture to say that he should never expect to see that man do a generous action who could ridicule Rousseau's interesting account of his feelings, who could, in all the pride of wisdom, falsely so called, despise such a heart when naked before him. . . . Men who have not the power of concentering seeming contradictions will rudely laugh at the inconsistencies as if they were absurdities, but their laughter is the crackling of thorns, the empty noise of insensible ignorance."[2]

For years after the publication of the "Confessions," there was a great deal of general criticism of Rousseau. From the mass of opinion we can get some idea of what the English people thought of him as a writer and as a man. Even more than in the criticisms of his individual works, the clarity of vision and the sympathetic understanding—in so far as Rousseau could be understood—is marked.

The *Critical Review* called him "the philosophic Rousseau, to whom we owe reveries and fancies in abundance, sophisms and paradoxes without number; but who often teaches with the pen of philosophy the sublimer duties of religion and virtue, who captivates with a style at once forcible and elegant, who draws away, on some occasions, the judgment by aid of the imagination."[3] Dr. Beattie, in the *Universal Magazine,* summed up his estimate of Rousseau as a writer thus: "I consider Rousseau as a moral writer of genius and sensibility of heart. A talent for extensive and accurate observation, liveliness of ardor and fancy, and a style copious, nervous, and elegant beyond that of any other French writer are his distinguishing characteristics. In argument he is not always equally successful, for he mistakes declamation for proof, and hypothesis for fact, but his eloquence when addressed to the heart overpowers with force irresistible."[4]

[1]The article is signed "M."
[2]Analytical Review, vol. 6, p. 390.
[3]Critical Review, vol. 68, p. 129.
[4]Universal Magazine, vol. 68, p. 228.

In "Critical Remarks on Some Celebrated Authors" in the *Bee* is a discussion of Rousseau's style: "Rousseau is altogether unrivalled. . . . He is everywhere simple, pathetic, and often sublime. His pathos reaches the heart, and affects it almost instinctively, and when he is sublime, he rises as if it were without effort, and with him raises the mind of the reader to a high degree of exaltation. Warm and ardent in his conceptions, he expresses his ideas in too bold and unguarded a manner not to outstrip the comprehension of most readers, so that what, if thoroughly explained, might be understood, appears to be very bold and paradoxical as he has left it."[1]

The *Monthly Review,* in commenting on an unsuccessful continuation of "The New Eloisa" by another author, characterized Rousseau as "pathetic, yet whimsical, always natural, yet never common, an accurate reasoner, yet an eccentric actor."[2]

A contributor to the *Gentleman's Magazine,* signing himself C. L.,[3] an ardent admirer of Rousseau, attacked vigorously another contributor, who had lucklessly applied the phrase "an author of some merit" to Rousseau. C. L. stressed the tremendous influence Rousseau had on those who really appreciated him. "No one ever read him with any joy who does not remember him with the greatest. The productions of such a mind cannot merely and coldly be found agreeable. They either enrapture, or are not felt; they are sacred, or not understood."[4]

There are two instances of appreciation of the more permanent influence of Rousseau's writings. The *English Review* in 1790 called him "the great founder of the French Revolution, whose writings have shed a lustre on the eighteenth century."[5] The *Monthly Review* in the same year prophesied thus: "The writings for which he was so unjustly persecuted survive the malignant efforts of civil and ecclesiastical tyranny to suppress them, and will transmit to posterity an everlasting monument

[1]The Bee, vol. 14, p. 158.
[2]Monthly Review, vol. 2 (N. S.), p. 525.
[3]There is no evidence as to who this was, but from the tone of each letter, this C. L. might be identified with Capel Losst, whose defense of Rousseau against Burke's charges appeared in the Analytical Review. See page 43.
[4]Gentleman's Magazine, vol. 56, p. 744.
[5]English Review, vol. 16, p. 67.

of the goodness of his heart, of his love to mankind, and of his zeal for virtue and the rights of his fellow creatures."[1]

The magazines agreed as to his writings. His masterly, forceful style, his irresistible appeal to the emotions more than overbalanced his weakness in reasoning. As to his character, there was more difference of opinion. Wholehearted condemnation was not lacking. The *British Critic* on several occasions in quoting favorable opinions of Rousseau from books it was reviewing, stated that he was tremendously overrated, and that his doctrines were dangerous to religion and morality.[2] A contributor to the *Scot's Magazine* prefaced the satire on "The New Eloisa," which he sent, by "The annals of literature never exhibited to the world a more paradoxical, whimsical, ingenious, eloquent, weak, and dangerous author."[3] The *Analytical Review* quoted, with the comment that it was interesting, Dr. Johnson's opinion of Rousseau: "I think him the worst of men; a rascal who ought to be hunted out of society, as he has been. Three or four nations have expelled him, and it is a shame that he is protected in this country."[4] In a review of a letter by Edmund Burke on French affairs, his opinion of Rousseau was also quoted: "He left no doubt in my mind that he entertained no principle either to influence his creed or guide his understanding than vanity."[5] The "Confessions" Burke considered as recording "a life not so much as chequered or spotted here and there with virtues, or lightened by a single good action."

To that part of Burke's letter there were five pages of vigorous dissent a few months later in the same magazine, by Capel Losst.[6] A warmer defense could not be imagined. The whole was in keeping with the following sentence: "To make a fortune, an interest, a party, a reputation of eclat, he has left others to teach; the principles of true honor, fidelity, probity, pure and

[1]Monthly Review, vol. 2 (N. S.), p. 571.
[2]British Critic, vol. 1, p. 344; vol. 7, p. 548.
[3]Scot's Magazine, vol. 45, p. 575.
[4]Analytical Review, vol. 18, p. 484.
[5]Ibid., vol. 10, p. 451.
[6]Cf. p. 42, footnote 11.

generous sympathy, sincerity, independence, justice, magnanimity; of respect, benevolence to men as men; of ardent and enlightened zeal for the best interests of society, he has more than taught."[1]

These, however, were the extremes of blind prejudice and blinder devotion. The great proportion of criticism lay between these two extremes, and took into consideration the complex, many-sided nature of the man. The *Critical Review* once gave its estimate in a single sentence: "If we were to give a short character of Rousseau we should say that he possessed every quality except judgment, that his perception and his imagination were acute and vivid—his reflections close and pointed."[2] The *Universal Magazine* called him "One of the greatest and most distinguished characters that ever dignified human nature by the noblest conceptions, or rendered it pitiable by the most childish weakness."[3] The *Analytical Review,* in reviewing a defence of Rousseau's "Confessions," insisted that no defence was necessary; his faults were unalterable, and if any one were not moved by Rousseau himself, he would be little stirred by some else's plea for him. "Though we must allow that he had many faults which call for the forbearance of his friends, still, what have his defects to do with his writings? Surely he speaks to the heart, and whosoever reading his works can doubt that he wrote from it, had better pick up some other book."[4] The *Monthly Review's* final estimate was this: "For his character exhibits, after all, the strangest and most humiliating contrasts—lively and sublime feelings perpetually counteracted by imperious passions; a proud and presumptuous self-love, and a mean, suspicious, and restless spirit—in a word, a motley association of the most elevated sentiments with the lowest propensities."[5] The *Gentleman's Magazine* summed him up acutely thus: "What a strange mixture was this John James of good

[1]Analytical Review, vol. 10, p. 515.
[2]Critical Review, vol. 68, p. 131.
[3]Universal Magazine, vol. 68, p. 525.
[4]Analytical Review, vol. 11, p. 528.
[5]Monthly Review, vol. 75, p. 565.

and evil, of sublimity and littleness, of penetration and simplicity."[1]

From the whole survey one can easily see the fair attitude of the English periodicals toward Rousseau. England was more ready to receive new ideas and theories than was France. Its national ideals freed it, to a certain extent, from narrowness and prejudice. The radical theories which startled and shocked the government of France rather interested England. The magazines then, as now, were ready for sensations, and at first the novelty of Rousseau's writings appealed to them. Soon a genuine interest was aroused. The first and second discourses straightway incurred the disfavor of his own country and of France, and "Emile" brought actual persecution. This aroused the sense of fair play that the English especially pride themselves upon, and turned their interest into sympathy.

One traces here growth, rather than change, of opinion. During the fifty years in which criticism of him appeared in the magazines, their attitude, on the whole, did not change. From the notice of the first discourse till the last review of the "Confessions," there was a diversity of opinion. Rousseau is one of those forceful characters who arouse deep feeling, whether it be sympathetic or antagonistic. People are never lukewarm toward him. As a result, we find set over against the general enthusiasm some intense dislike and disapproval. Then, there were certain parts of his life and writings which even his warmest admirers could not defend. From every source there was severe censure of these. But neither of these differences in feeling shows a definite tendency. Instead, by contrast, they prove all the more clearly the deep sympathy and understanding which was evident in the English magazines. His nature they never understood, nor pretended to. Unless guided by bigoted prejudice or overzealous enthusiasm, any attempt at an analysis of his character ended with that frank confession.

This, then, was Jean Jacques as the English reading public saw him. In an account in the *Gentleman's Magazine* of his

[1]Gentleman's Magazine, vol. 53, p. 864.

death, a suitable epitaph was suggested. A single line from that might well serve as the keynote of the appreciation of his character as revealed in the eighteenth century magazines:

"Who lived and died a splendid contradiction."[1]

After all, has our twentieth century gone much further than that?

[1]Gentleman's Magazine, vol. 66, p. 934.

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Raleigh, North Carolina

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1922

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Calendar for the Year 1922-1923

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Sept. 13-14.		Matriculation and registration of all Students.
Sept. 15.	Friday	Lectures and class work begin.
Oct. 18.	Thursday	State Fair, a holiday.
Nov. 30.	Thursday	Thanksgiving Day, a holiday.
Dec. 11.	Monday	Examinations for making up conditions and deficiencies.
Dec. 21.	Thursday	3:30 p. m. Christmas recess begins.
Jan. 4.	Thursday	8:30 a. m. Christmas recess ends.
Jan. 18-24.		First semester examinations.
Jan. 24.	Wednesday	Matriculation and registration of new students.
Jan. 25.	Thursday	Lectures and class work of second semester begin.
Feb. 1.	Thursday	Founders' Day, a half holiday.
March 17-19.		Spring vacation.
May 7.	Monday	Examinations for making up conditions and deficiencies.
May 17-19.		Students must submit to the dean their schedule of work for 1923-1924.
May 21-26.		Second semester examinations.
May 26-29.		Commencement.

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Terms Expire 1927

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LATTIE RHODES,
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DIETITIAN.

ANNIE LEE WHITE,
MATRON.

MRS. BEULAH WRIGHT COOPER,
STEWARDESS FOR THE MEREDITH CLUB.

MRS. OCTAVIA SCARBOROUGH NORWOOD,
NURSE.

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*Died December 23, 1921. Miss Gertrude Royster supplied her place during spring semester.

Faculty of Arts and Sciences

ELIZABETH DELIA DIXON CARROLL, M.D.
WOMAN'S MEDICAL COLLEGE OF THE NEW YORK INFIRMARY.
PROFESSOR OF PHYSIOLOGY: COLLEGE PHYSICIAN.

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PROFESSOR OF MODERN LANGUAGES.

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COLGATE UNIVERSITY, A.B.; UNIVERSITY OF CHICAGO, A.M.
PROFESSOR OF PHYSICS.

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MARY SUSAN STEELE, A.B., A.M.,
CORNELL UNIVERSITY, A.B., A.M.
ASSOCIATE PROFESSOR OF ENGLISH

LUCRETIA DOUGLAS BAKER, A.B., A.M.,
WINTHROP COLLEGE, A.B.; UNIVERSITY OF SOUTH CAROLINA, A.M.
ASSOCIATE PROFESSOR OF CHEMISTRY.

MARY LYNCH JOHNSON, A.B., A.M.,
MEREDITH COLLEGE, A.B.; COLUMBIA UNIVERSITY, A.M.
ASSOCIATE PROFESSOR OF ENGLISH

LAURA JENNIE BEACH, A.B.,
VASSAR, A.B.; GRADUATE WORK YALE UNIVERSITY; THREE YEARS IN EUROPE STUDYING FRENCH AND GERMAN, AND IN GENERAL TRAVEL
ASSOCIATE PROFESSOR OF FRENCH

MARY JANE CARROLL, A.B.,
MEREDITH COLLEGE, A.B.
INSTRUCTOR IN ENGLISH COMPOSITION.

EVA LOUISE DEAN, A.B.,
MEREDITH COLLEGE, A.B.
INSTRUCTOR IN MODERN LANGUAGES.

CARMEN LOU ROGERS, A.B.,
MEREDITH COLLEGE, A.B.
INSTRUCTOR IN ENGLISH COMPOSITION.

RUTH HORTENSE BADGER, A.B.,
OBERLIN COLLEGE, A.B.; TRAVEL IN EUROPE, 1921; SPECIAL STUDY IN PARIS AT THE COLLEGE DE FRANCE.
INSTRUCTOR IN FRENCH.

MARY VINCENT LONG, A.B., A.M.,
UNIVERSITY OF TENNESSEE, A.B.; RADCLIFFE COLLEGE, A.M.
INSTRUCTOR IN LATIN AND ENGLISH.

LILLIAN PARKER WALLACE, A.B.,
UNIVERSITY OF DENVER, A.B.
INSTRUCTOR IN HISTORY.

*On leave of absence, session 1921-22. Miss Steele was Acting Head of the department.

Faculty of School of Art

IDA ISABELLA POTEAT,

NEW YORK SCHOOL OF FINE AND APPLIED ARTS; COOPER UNION ART SCHOOL, NEW YORK; SCHOOL OF APPLIED DESIGN, PHILADELPHIA; PUPIL OF MOUNIER; CHASE CLASS, LONDON.

PROFESSOR OF ART

ANNE STEPHENS NOBLE,

STUDENT CHOWAN COLLEGE; MRS. E. N. MARTIN, WASHINGTON, D. C.; MISS MASON, NEW YORK CITY.

INSTRUCTOR IN CHINA PAINTING.

Faculty of School of Music

DINGLEY BROWN, Mus.D.,

LONDON COLLEGE OF MUSIC, LICENTIATE, AND DOCTOR OF MUSIC; FELLOW SOCIETY OF SCIENCE AND ARTS, LONDON.

DIRECTOR-PROFESSOR OF PIANO, ORGAN, AND THEORY.

MRS. WILLIAM JASPER FERRELL,

GRADUATE OF NANSEMOND SEMINARY; PUPIL OF MRS. GREGORY MURRAY, OF PHILADELPHIA; GRADUATE OF BURROWS KINDERGARTEN SCHOOL; GRADUATE OF DUNNING KINDERGARTEN SCHOOL.

PROFESSOR OF MUSIC PEDAGOGY

LAURA EIBERG, Mus.B.,

GOLD MEDALIST, AMERICAN CONSERVATORY OF MUSIC, AND CHICAGO MUSICAL COLLEGE, CHICAGO. PUPIL IN PIANO OF EARL DENNISON BLAIR; COMPOSITION AND ORCHESTRATION OF ARTHUR OLAF ANDERSON; NORMAL WORK UNDER JOHN J. HATTSTEADT, VICTOR GARWOOD AND ALLEN SPENCER.

PROFESSOR OF PIANO.

BLANCHE E. SNIDER,

STUDENT OF DR. WM. CARVER WILLIAMS, OF COSMOPOLITAN SCHOOL; ELLEN KINSMAN MANN, CHICAGO; DAVID BISPHAM, N. Y.

PROFESSOR OF VOICE CULTURE.

ALICE F. STITZEL,

CHICAGO MUSICAL COLLEGE; STUDENT OF ELLEN KINSMAN MANN, CHICAGO; A. Y. CORNELL, OF NEW YORK.

PROFESSOR OF VOICE CULTURE.

MARTHA ALEXANDER MULLIN,

GRADUATE OF COOPER INSTITUTE, NEW YORK; STUDENT IN VON ENDE SCHOOL OF MUSIC, NEW YORK; PUPIL OF MAX BENDIX, AND BISANSKA, NEW YORK; TEN YEARS CONCERT EXPERIENCE IN UNITED STATES AND CANADA.

PROFESSOR OF VIOLIN.

WILHELMINA BAYER CROWELL,

STUDENT OF COLLEGE OF MUSIC, NEW YORK CITY; GUSTAV L. BECKER, NEW YORK; HARMONY WITH HENRY HOLDEN HUSS AND FREDERICK SCHLEIDER. STUDENT OF PUBLIC SCHOOL MUSIC AT CORNELL

PROFESSOR OF PIANO.

MILDRED MARY RODIGER,

STUDENT OF MADAM ETTA EDWARDS, OF BOSTON; PUPIL OF SANDOR RADONOVITZ OF CHICAGO; PUPIL OF MADAM FLORA VAN WESTON, NEW YORK.

PROFESSOR OF VOICE CULTURE.

MME. OISETTE CALZA-BINI,

GRADUATED FROM CRANDON HALL INTERNATIONAL ACADEMY, ROME; STUDIED UNDER XAVIER SCHARWENKA, SGAMBATI AND MME. SCHMIDT; WON GOLD MEDAL AND SCHOLARSHIP AT THE "CONCOURS DES ELEVES" AS PIANIST.

PROFESSOR OF PIANO.

RUTH ALISON GOLDSMITH,

GRADUATE MEREDITH COLLEGE.

ASSOCIATE PROFESSOR OF PIANO.

GRACE PARRY,

GRADUATE NEW ENGLAND CONSERVATORY, TEACHERS' COURSE.

ASSOCIATE PROFESSOR OF PIANO.

Student Assistants

KATHERINE BROWN,
ELIZABETH KIMZEY,
BERTHA MOORE,
LOIS SMITH,
TURA THOMPSON,

STUDENT ASSISTANTS IN LIBRARY.

ANNIE LOVE,

STUDENT ASSISTANT IN PHYSICAL EDUCATION.

RUTH COUCH,

STUDENT ASSISTANT IN HOME ECONOMICS.

LELA COBB,
MIRIAM RUFFIN,

STUDENT ASSISTANTS IN CHEMISTRY.

Committees of the Faculty

Advanced Standing—Miss Law, Mr. Boomhour.
Appointments—President Brewer, Mr. Highsmith, Mr. Brown.
Athletics—Miss Royster, Miss Carroll, Miss Badger.
Bulletin—President Brewer, Miss Harris, Miss Johnson.
Catalogue—Mr. Boomhour, Mr. Canaday, Miss Johnson.
Classification—The Dean, with the heads of the departments.
Executive—President Brewer, Dean Boomhour, Lady Principal, Miss Law, Miss Allen, Miss Poteat.
Grounds—Miss Welch, Mrs. Cooper, Mr. Ferrell.
Lectures—Mr. Riley, Miss Winston, Mr. Freeman.
Library—Mr. Freeman, Miss Allen, Miss Law.
Public Functions—Lady Principal, Mr. Brown, Mrs. Ferrell.
Concerts—Mr. Brown, Miss Eiberg, Miss Snider.

Officers of the Alumnae Association, 1921-1922

President—Mrs. T. C. Wagstaff.....Roxboro, N. C.
Vice-President—Flossie Marshbanks.....Edenton, N. C.
Recording Secretary—Carmen Rogers.....Raleigh, N. C.
Corresponding Secretary—Mary Jane Carroll.....Raleigh, N. C.
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Secretary Meredith Clubs—Bertha Carroll.....Winterville, N. C.

Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

By the last treasurer's report, May 1, 1921, the value of the college grounds and buildings was $330,500, and of the equipment $61,574.75, making a total value of the real property and equipment of $392,074.75. The productive endowment, by the same report, was $228,620.29, the non-productive fund $34,000, and the deferred endowment $15,000, making a total endowment fund of $277,720.29, and a grand total of $670,-195.04. By the bursar's report of the same year the receipts from students and miscellaneous sources, with assets, were $160,765.36. The General Education Board of New York has recognized the worth of the College by voting aid to its endowment fund and by making an annual donation of $5,000 a year for three years to supplement salaries of teachers.

As a result of the South-wide campaign to secure seventy-five million dollars for all objects fostered by the Southern Baptist Convention Meredith College will secure funds for a considerable increase in endowment and equipment.

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States.

Location

Meredith College is admirably located in Raleigh, the educational center of the State. The number of schools and colleges is due not only to the broad educational interest centering in the State capital, but also to the natural environment and healthful climate. Raleigh is situated on the edge of the plateau which overlooks the coastal plain, and is 365 feet above sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The water supply, too, is excellent; it comes from a short, never-failing stream which has a controlled watershed, and it is regularly tested by experts.

The college itself is in the center of the city, near the Capitol, and only a few blocks from the State and Olivia Raney Libraries. Within three blocks to the west and southeast are the First Baptist Church and the Baptist Tabernacle, respectively; churches of other leading denominations are also near. Among the many advantages of college life in the capital city is the opportunity of hearing concerts and important addresses by distinguished speakers in the city auditorium and of witnessing the meetings of the State legislature, the annual meeting of the North Carolina Literary and Historical Association, the State Social Service Conference, and other noteworthy gatherings.

Buildings

The college has at present ten buildings: Main Building, Faircloth Hall, Home Economics Building, East Building, and six cottages.

Main Building, completed in 1899, contains the chapel, executive offices, classrooms, laboratories, library, art studio, living rooms and dining-room.

Faircloth Hall, built in 1904, accommodates ninety-six students, two in a room, and contains four large classrooms, the music practice rooms, and the two society halls.

The Home Economics Building, purchased in 1913, and first used in 1914, contains the lecture room and laboratories of the department of Home Economics, and the president's living rooms.

East Building, purchased in 1899, contains dormitory and dining-rooms, and Y. W. C. A. reception room.

Each of these buildings, except the Home Economics Building, is of brick. All are lighted by electricity and heated by steam, and have bath-rooms with hot and cold water on each floor. The rooms, homelike and attractive, with plenty of light and fresh air, show ample provision for comfort and health.

North and South cottages, purchased in 1900, the Person Street cottage, purchased in 1916, and the Adams cottage, purchased in 1919, are heated by stoves or grates, but in other respects are equipped like the other buildings.

The regulations for all buildings are the same. There are no discriminations among the students in any way.

A night watchman is employed throughout the year.

Laboratories

The laboratories are furnished with water, gas, compound microscopes, lockers, chemicals, and apparatus for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian and is scientifically classified and catalogued. There have been added one thousand volumes to the library during the current year.

There are ten thousand and one hundred volumes and two thousand and four hundred pamphlets in the library. These have been selected by heads of departments and are in constant use by the students. Ninety-one magazines, forty-four college magazines, and fifteen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library, of some seventeen thousand five hundred and the State Library of fifty-two thousand volumes, are open to students, and are within three blocks of the college. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All boarding students are required to attend the chapel services which begin the work each day. For those who do not attend voluntarily Sunday school and church services on Sunday mornings at least eighty-five per cent of the time, roll-call attendance is required.

The Young Woman's Christian Association is the all inclusive religious organization of the College. The work and direction of this body are under the management of the students, assisted by a faculty advisory committee. The faculty may become members of the Association, and as such share in the meetings. The Association stands for a deeper spiritual life among the members, and for a united effort to help others to live consistent Christian lives. A devotional meeting is held every Sunday night, this service aiming at fixing the key-note for the week.

The Young Woman's Auxiliary, with an independent corps of officers, with definite denominational affiliation, is in reality the missionary department of the Young Woman's Christian Association of Meredith College. All missionary contributions are directed through denominational channels, gifts to 75 million campaign pledges being made through home church and reported to treasurer of Young Woman's Auxiliary.

The four B. Y. P. U.'s, maintained as the training department of the association, reach every student and serve as the connecting link between the College religious life and the home.

Mission study classes and S. S. Teacher Training, under the direction of members of the faculty and students, are pursuing systematic courses of study, the aim of which is to give the

student a more thorough knowledge of mission work and to fit each one for an efficient, intelligent work in Sunday school. During the past year there has been a Student Volunteer Band of 16 members for Foreign Missions.

Government

A system of student government prevails in the College, the basis of which is a set of regulations submitted by the faculty and adopted by the students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life, and any who are not willing to be guided by them should not apply for admission to the College.

Physical Education

All students when entering College are given a physical examination by the resident physician and physical director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basketball, and volleyball.

All students, except seniors, are required to exercise four half-hours a week throughout the session. As far as possible students are organized in classes according to the number of years that they have had the work. Basketball, volleyball, or tennis may be substituted twice a week for the regular class work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in April, and ribbons and letters are given upon the basis of proficiency. At

the close of the inter-class basketball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an inter-class basketball contest. To the champions of the inter-class tennis tournament letters are awarded.

The athletic committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well equipped sanitarium under the direction of an efficient nurse is maintained for benefit of students unable to attend regular work on account of sickness. Once a month during the year the physician in charge lectures to the student-body on general hygiene and the care of the body. Every student is required to attend these lectures except in her junior and senior years.

The physician in charge holds office hours at the College, at which time the students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced so far as possible. It is the purpose of the College physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The food of the sick is under the direction of the physician and nurse.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Saturday night. These societies are organized to give variety to the College life and to promote general culture.

Students will join the society of their choice at first opportunity after entering school. Students will be allowed to select the literary society which they wish to join; provided, that no more than three-fifths of the total society membership shall belong to either society.

Each society offers a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton Society

is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price, one dollar.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring this should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig.*

Chapel Speakers and Other Lecturers, 1921-1922

Oct. 14, Miss Pearl Todd—*Service.*
Oct. 22, Mr. W. T. Bost—*Joy.*
Oct. 26, M. Paul Cahan—*France, Its People and Its Customs.*
Nov. 6-11, Dr. J. A. Ellis—*Training in Stewardship.*
Nov. 12, Dr. E. W. Sikes—*The Golden Rule.*
Nov. 18, Dr. A. H. Creele—*Mountain Schools.*
Nov. 20, Dr. Mahan—*Baptist Training School in New Orleans.*
Nov. 21, Dr. E. J. Banks—*A Thousand Miles Down the Tigris River.*
Dec. 2, Dr. S. M. Crothers—*Literary Fashions and Literary Values.* (State Literary and Historical Society.)
Dec. 3-8, Dr. C. E. Maddry—Series of Evangelistic Services.
Dec. 11, Dr. C. C. Taylor—*Evolution and Religion.*
Dec. 12, Baron S. A. Korff—*Russia and Her Foreign Relations.*
Jan. 19, Mrs. Josephus Daniels—*The Woodrow Wilson Foundation.*
Jan. 22, Dr. W. A. Brown—*Missions in the Philippines.*
Jan. 25, Mr. Johnson—*Student Fellowship Fund.*
Feb. 4, Mr. Charles C. Gorst—*Birds of North Carolina and Their Songs.*
Feb. 10, Professor John J. Blair—*Famous Works of Art.*
Feb. 17, Captain William A. Dietrick—*The Immensity of the Universe.*
March 15, Professor Emile Villmain—*The Chateau Country of the Loire.*
March 20, Miss Ida Tarbell—*The Golden Rule in Business.*

Commencement, 1921

John Roach Straton, D.D., Baccalaureate Sermon; Missionary Sermon.
Philander Priestly Claxton, A.M., LL.D., Literary Address—*Education in the New Era.*

Expenses

Tuition Each Semester

College course	$ 40.00
Literary and theoretical work in Music Course (see p. 98)	40.00
Public School Music (Music students)	5.00
*Piano	$37.50, 45.00
Organ	45.00
*Violin	45.00
Voice	$35.00, $37.50, 45.00

Fees Each Semester

Matriculation fee (applied on semester's tuition)	$ 25.00
Incidental fee	10.00
Chemical laboratory fee	2.50
Biological laboratory fee	2.50
Physics laboratory fee	2.50
Cooking laboratory fee	7.50
Sewing laboratory fee	1.00
Library fee	2.50
Lecture-Concert fee	2.50
Gymnasium fee	1.00
Medical fee	5.00
Ensemble or Chamber Music	.50
Interpretation Class	.50
Use of piano one hour daily	4.50
For each additional hour	2.25
Use of pipe organ, per hour	.25

Table Board Each Semester

Main Building	$100.00
Club (estimated)	56.00

*In the department of Preparatory Music, Music tuition is $30.00 a semester.

Room Rent Each Semester

Including fuel, light, and water:

Main Building	Front rooms or two-girl rooms	$ 30.00
	Other rooms in Main Building	27.50
Faircloth Hall	Front rooms	30.00
	Other rooms in Faircloth Hall	27.50
Myatt Building		27.50
East Building		25.00
Cottages		22.50

Summary of Expenses for the Year in the Literary Course

In Main Building:

Board, room, lights, fuel, and bath	$245.00 to $260.00
Tuition, college course	80.00
Medical fee	10.00
Library fee	5.00
Gymnasium fee	2.00
Lecture-Concert fee	5.00
Incidental fee	20.00
Total	$367.00 to $382.00

With board in the club this amount is about $90.00 less.

In view of the uncertainty of prices of supplies the charge for board cannot be guaranteed. It is hoped, however, that no increase over the above figures will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Students who pursue Music may take one literary subject at a cost of $17.50 a semester.

Students pursuing one special course may take one literary subject at $17.50 a semester, or two literary subjects at $30.00 a semester, or three literary subjects at $37.50 a semester.

Special students may elect Art History or one theoretical course in the School of Music at $17.50 a semester or two theoretical courses in the School of Music at $30.00 a semester.

Students in the A.B. or B.S. course may elect Art History, or theoretical courses in the School of Music which count towards their degree, at $6.25 each semester.

Graduation fee, including diploma, $5.00.

Nonresident students are excused from the payment of the medical fee and also of the gymnasium and lecture fees unless they wish to take these courses, but are required to pay the library fee if they take any class work.

Nonresident students may take any one course in the literary department at $17.50 a semester or two such courses at $30.00 a semester.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves, will be remitted. But in event of sickness of such a nature as in the opinion of the college physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of $10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The table board in this way is reduced to $56.00 a semester, and is payable in monthly installments. This year ninety-three students have taken their meals in the club.

The Payment of Fees

On days of registration at the beginning of each semester all students are required to pay to the bursar the matriculation fee of $25 before registering with the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of $1 and to show receipt for the same to the dean. This special fee of $1 will be required of those who are late in entering as well as of those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration see page 33.

To secure rooms, application must be accompanied by a deposit of $10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The $10 room fee deposit and the $25 matriculation fee will be deducted from the first bill of each semester, *but they are not returnable under any circumstances.*

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. Students who are to apply for admission by certificate should send to the president, before their graduation, for a blank certificate and have it filled out and signed by the principal of the school they are attending. Students will find it much easier to have their certificates prepared before school closes for the summer. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the College and should arrange with the president as early as possible the dates for examinations.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for the A.B. degree must offer:

English	3	units
Latin	4	units
or		
Latin 3 units and French or German 2 units	5	units
Mathematics: Algebra	1.5	units
Mathematics: Geometry	1	unit
Elective*	5.5 or 4.5	units
Total	15	units

Every candidate for the B.S. degree must offer:

English	3	units
French†	2	units
German†	2	units
Mathematics: Algebra	1.5	units
Mathematics: Geometry	1	unit
Elective‡	5.5	units
Total	15	units

*The elective units must be selected from the following: History, Bible, Science, Cooking, Agriculture, Vegetable Gardening, Commercial Geography, a fourth unit in Latin, an additional unit in French or German, an additional half-unit in Commercial Arithmetic, Plane Trigonometry, Solid Geometry, or Advanced Algebra. Not more than four half-unit courses will be accepted. Not more than two units will be allowed in vocational subjects.

†Four units of Latin may be substituted for both French and German, or two units of Latin may be substituted for either French or German; or two units of Spanish may be substituted for two units of either French or German; one of the languages offered for entrance must be continued for at least one year in college.

‡The required and elective subjects allowed for entrance to the A.B. course may be offered; also a half-unit in Mechanical Drawing, Free-hand Drawing, or Sewing may be offered. Not more than four half-unit courses will be accepted. Not more than three units will be allowed in vocational subjects.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

Routine of Entrance

1. *Registration.*—All students, upon arrival at the College, should report at the office of the president and register.

2. *Matriculation.*—On September 13 and 14 all students should report at the office of the bursar and pay the required fee. Matriculation for the second semester should be completed on or before January 24.

3. *Classification.*—On September 13 and 14 all students will appear before the classification committee in order to have their schedules for the semester arranged. All schedules must be approved by the dean. Those desiring credit for college courses must apply to the committee on advanced standing.

Schedules for the second semester will be arranged by the dean on or before January 24.

Definition of Entrance Requirements

ENGLISH (3 units)

Upon the recommendation of the National Conference on Uniform Entrance Requirements in English, the following requirements have been adopted:

The study of English in school has two main objects, which should be considered of equal importance: (1) command of correct and clear English, spoken and written; (2) ability to read with accuracy, intelligence, and appreciation, and the development of the habit of reading good literature with enjoyment.

GRAMMAR AND COMPOSITION

The first object requires instruction in grammar and composition. English grammar should ordinarily be reviewed in the secondary school, and correct spelling and grammatical accuracy should be rigorously exacted in connection with all written work during the four years. The principles of English composition governing punc-

tuation, the use of words, sentences and paragraphs should be thoroughly mastered, and practice in composition, oral as well as written, should extend throughout the secondary-school period. Written exercises may well comprise letter-writing, narration, description, and easy exposition and argument. It is advisable that subjects for this work be taken from the student's personal experience, general knowledge, and studies other than English, as well as from his reading in literature. Finally, special instruction in language and composition should be accompanied by concerted effort of teachers in all branches to cultivate in the student the habit of using good English in his recitations and various exercises, whether oral or written.

LITERATURE

The second object is sought by means of the reading and study of a number of books from which may be framed a progressive course in literature. The student should be trained in reading aloud and should be encouraged to commit to memory notable passages both in verse and in prose. As an aid to literary appreciation he is further advised to acquaint himself with the most important facts in the lives of the authors whose works he reads and with their place in literary history. He should read the books carefully, but his attention should not be so fixed upon details that he fails to appreciate the main purpose and charm of what he reads.

A few of these books should be read with special care, greater stress being laid upon form and style, the exact meaning of words and phrases, and the understanding of allusions.

A. Books for Reading.

The books provided for reading are arranged in the following groups, from each of which at least two selections are to be made, except that for any book in Group I a book from any other group may be substituted.

Group I. Classics in Translation: The *Old Testament*, at least the chief narrative episodes in *Genesis*, *Exodus*, *Joshua*, *Judges*, *Samuel*, *Kings*, and *Daniel*, together with the books of *Ruth* and *Esther*.

The *Odyssey* with the omission, if desired, of Books I-V, XV, and XVI.

The *Æneid*.

(The *Odyssey*, *Iliad*, and *Æneid* should be read in English translations of recognized literary excellence.)

Group II. Drama: Shakespeare, *Merchant of Venice, As You Like It, Julius Cæsar.*

Group III. Prose Fiction: Dickens, *A Tale of Two Cities;* George Eliot, *Silas Marner;* Scott, *Quentin Durward;* Hawthorne, *The House of Seven Gables.*

Group IV. Essays, Biography, etc.: Addison and Steele, *The Sir Roger de Coverley Papers;* Irving, *The Sketch Book* (selections covering about 175 pages); Macaulay, *Lord Clive;* Parkman, *The Oregon Trail.*

Group V. Poetry: Tennyson, *The Coming of Arthur, Gareth and Lynette, Lancelot and Elaine, The Passing of Arthur;* Browning, *Cavalier Tunes, The Lost Leader, How They Brought the Good News from Ghent to Aix, Home Thoughts from Abroad, Home Thoughts from the Sea, Incident of the French Camp, Hervé Riel, Pheidippides, My Lost Duchess, Up at a Villa—Down in the City, The Italian in England, The Patriot, The Pied Piper, "De Gustibus —," Instans Tyrannus;* Scott, *The Lady of the Lake;* Coleridge, *The Ancient Mariner;* Arnold, *Sohrab and Rustum.*

B. Books for Study.

The books provided for study are arranged in four groups, from each of which one selection is to be made.

Group I. Drama: Shakespeare, *Macbeth, Hamlet.*

Group II. Poetry: Milton, *L'Allegro, Il Penseroso, Comus;* the selections from Book IV of Palgrave's *Golden Treasury,* First Series, with special attention to Wordsworth, Keats, and Shelley.

Group III. Oratory: Burke, *Speech on Conciliation with America;* Washington's *Farewell Address,* Webster's *First Bunker Hill Oration.*

Group IV. Essays: Macaulay, *Life of Johnson;* Carlyle, *Essay on Burns,* with a brief selection from Burns's *Poems.*

N. B.—The four masterpieces selected for careful study should take up the whole time devoted to literature in the eleventh grade.

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar*, Part I (or its equivalent); reading of 150-200 pages of easy French. For suggested texts for reading, see Elementary French A, page 63.

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. For suggested texts for reading, see Elementary French B, page 63.

GERMAN (2 units)*

FIRST-YEAR GERMAN (1 UNIT)

A. Drill in pronunciation; Paul V. Bacon, *German Grammar*, Part I, and thirty-six lessons in Part II (or its equivalent). One whole year's work.

SECOND-YEAR GERMAN (1 UNIT)

B. Paul V. Bacon, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts, see Elementary German B, page 65. One whole year's work.

LATIN (4 units)*

FIRST-YEAR LATIN (1 UNIT)

(1) A thorough knowledge of forms and principles of syntax. D'Ooge, *Latin for Beginners* is recommended.

SECOND-YEAR LATIN (1 UNIT)

(2) Cæsar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

THIRD-YEAR LATIN (1 UNIT)

(3) Cicero, six orations, including the Manilian Law. Grammar, Allen and Greenough recommended. At least one period a week should be devoted to prose composition.

*Instead of four units in Latin, three units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued.

FOURTH-YEAR LATIN (1 UNIT)

(4) Virgil, *Æneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

All candidates for credit in history should do considerable work in addition to the text-book preparation. The text-book should contain not less than five hundred pages, and the work on special topics from fuller accounts in the school library should cover at least four hundred pages more.

The candidate may offer as many as four of the following units in history:

Ancient History to 800 A. D. (1 unit).

Mediæval and Modern European History (1 unit).

English History (1 unit).

American History, with the elements of Civil Government (1 unit),

or

Robinson and Breasted, *Outlines of European History*, Part I, from ancient times to the eighteenth century (1 unit).

Robinson and Beard, *Outlines of European History*, Part II, from the eighteenth century to the present day (1 unit).

These two books follow the recommendation of the Committee of Five of the American Historical Association, and of the Report on *Social Studies in Secondary Education for 1916, No. 28*, published in the *United States Bulletin of Education*. Schools are strongly urged to adopt these books for a two-years' course in history.

ANCIENT HISTORY (1 UNIT)

TEXT-BOOKS.*—Breasted, *Ancient Times* (Ginn & Co); West, *Ancient World*, Revised Edition (Allyn and Bacon); Westermann, *The Story of the Ancient Nations* (D. Appleton); or an equivalent.

The following books are suggested for a school library for supplementary work: Evelyn Abbott, *Pericles;* Botsford, *History of Greece;* Botsford, *History of Rome;* Botsford, *Story of Rome;* Bulfinch, *Age of Fable;* J. S. White, *The Boys' and Girls' Herodotus;* Cox, *Tales of Ancient Greece;* Davis, *Readings in Ancient History;* Firth, *Augustus Cæsar;* Fling, *Source Book of Greek History;* Froude, *Cæsar, a Sketch;* How and Leigh, *A History of Rome;* Munro, *Source Book of Roman History;* Pelham, *Outlines of Roman*

*Any one text-book of the group is accepted.

History; Trollope, *The Life of Cicero;* Webster, *Readings in Ancient History;* Wheeler, *Alexander the Great;* and Ginn & Co., *Classical Atlas.*

MEDIÆVAL AND MODERN HISTORY (1 UNIT)

TEXT-BOOKS.*—Harding, *New Mediæval and Modern History* (American Book Co.): Robinson, *Mediæval and Modern Times* (Ginn & Co.); West, *The Modern World* (Allyn and Bacon); or an equivalent.

The following books are suggested for a school library for supplementary work: Emerton, *Introduction to the Middle Ages;* Emerton, *Mediæval Europe;* Dawson, *The Evolution of Modern Germany;* Day, *A History of Commerce;* Hayes, *A Political and Social History of Modern Europe* (two volumes); Hazen, *Europe Since 1815;* Henderson, *Historical Documents;* Johnston, *Napoleon;* Ogg, *The Governments of Europe;* Robinson, *Readings in European History* (two-volume edition); Symonds, *Short History of the Renaissance;* and Dow, *Atlas of European History.*

ENGLISH HISTORY (1 UNIT)

TEXT-BOOKS.*—Cheyney, *A Short History of England* (Ginn & Co.); Walker, *Essentials in English History* (American Book Co.); or an equivalent.

The following books are suggested for a school library for supplementary work: Bates and Coman, *English History Told by English Poets;* Beard, *Introduction to the English Historians;* Bright, *History of England* (four volumes); Cheyney, *Industrial History of England;* Cheyney, *Readings in English History;* Cross, *A History of England and Greater Britain;* Gardiner, *Student's History of England;* Gibbons, *The Industrial History of England;* Green, *A Short History of the English People;* Hayes, *British Social Problems;* Montague, *Elements of English Constitutional History;* Tout, *A History of Great Britain;* Tuell and Hatch, *Selected Readings in English History;* and Gardiner, *School Atlas of English History;* Low and Pulling, *Dictionary of English History* (Cassell).

AMERICAN HISTORY (1 UNIT)

TEXT-BOOKS.†—Adams and Trent, *History of the United States* (Allyn and Bacon); Ashley, *American History,* Revised Edition (Macmillan); Johnson, *High School History of the United States,*

*Any one text-book of the group is accepted.
†A book on Civil Government alone will not take the place of one on American History.

Revised Edition (Holt); Ashley, *American Government*, Revised Edition (Macmillan); Beard, *American Citizenship;* or an equivalent.

The following books are suggested for a school library for supplementary work: *The American Nation* (Harpers, twenty-seven volumes. Get especially volumes 22, 23, 24, 25, which cover the period since 1865); Bassett, *A Short History of the United States;* Coman, *Industrial History of the United States;* Beard, *American Government and Politics;* Dewey, *Financial History of the United States; Epochs of American History*, Revised Edition (three volumes); Fiske, *The American Revolution* (two volumes); Fiske, *The Critical Period;* Hart, *American History Told by Contemporaries* (four volumes); Johnston, *American Politics*, Revised Edition; *The Riverside History of the United States* (four volumes); *Statistical Abstract of the United States; World Almanac;* Jameson, *Dictionary of United States History*, and McCoun, *Historical Geography of the United States.*

MATHEMATICS (2.5 units)*

ALGEBRA (1.5 UNITS)

The requirements in algebra include the following subjects: the four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportion, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binominal therem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good text-book in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

*An additional half-unit in Algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given in any case.

BIBLE (Elective)

A. Bible Study.
B. Sunday School Pedagogy. } (1 Unit)
C. Mission Study.

A. *Bible Study.*

Two hours a week throughout the year.

1. The Bible Section of the *Normal Manual*—sixteen to twenty lessons. This is to serve as an introduction to the study of the Bible.

2. The *Old Testament*—forty lessons.
   a. McLear, *Old Testament History*, abridged edition.
   b. Readings in the historical books. These will be assigned by the teacher and will average one chapter for each lesson.
   c. Readings in the Prophets, *Isaiah*, Chapters 5, 6, 53, 60, 61; the following books: *Amos, Nahum, Haggai, Malachi.*
   d. Readings in the poetical books, *Job* 28; *Psalms* 1, 2, 8, 19, 22, 29, 51, 84, 90, 103, 119, 137, 147, 148; *Proverbs* 1, 2, 3, 4, 5, 6, 20, 31; *Ecclesiastes* 11 : 9-12 : 14.

3. The *New Testament*—forty lessons.
   a. McLear, *New Testament History*, abridged edition.
   b. Kerr, *Harmony of the Gospels* — the analysis and enough of the text to get a connected view of the life of Jesus from the *New Testament* itself.
   c. The Acts of the Apostles.
   d. One from each of the four groups of Paul's Epistles as follows: *I Thessalonians, Galatians, Colossians, II Timothy.*
   e. The Epistle to the *Hebrews.*
   f. First Epistle of *John.*

B. *Sunday School Pedagogy.*

One hour a week throughout the year in the study of the *New Normal Manual*—Divisions I and II. If all the time is not needed, it can be used in the Bible work.

C. *Missions.*

One hour a week throughout the year. The following books are to be used:

a. State Missions: L. Johnson, *Christian Statesmanship.*

b. Home Missions: V. I. Masters, *Baptist Home Missions.*

c. Foreign Missions: T. B. Ray, *Southern Baptist Foreign Missions.*

Christian Statesmanship must be taken, and either one of the others.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE (½ UNIT OR 1 UNIT)*

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT.—Fitz, *Physiology and Hygiene,* or Martin, *The Human Body,* Briefer Course, fifth edition revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY (½ UNIT OR 1 UNIT)*

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT.—R. S. Tarr, *New Physical Geography.*

PHYSICS (½ UNIT OR 1 UNIT)

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared note-books.

In order to get full credit the candidate must submit her laboratory note-book which has been certified by her teacher.

TEXT.—Coleman, *Elements of Physics.*

BOTANY (½ UNIT OR 1 UNIT)

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relations of plants to other living things. A large part of this

*A student who has not had the equivalent of four one-hour recitations a week throughout the school year in Physiology or Physical Geography will not be given full credit for that subject. The maximum credit allowed for Physiology and Physical Geography is one and one-half units.

information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory note-books.

CHEMISTRY (½ UNIT OR 1 UNIT)*

This course should include the general laws and theories of Chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory note-book which has been certified by her teacher.

GENERAL SCIENCE (½ UNIT OR 1 UNIT)*

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory note-book which has been certified by her teacher.

COOKING (½ UNIT OR 1 UNIT)*

A full unit in Cooking will not be given unless a note-book, certified by the teacher, is presented. A half-unit or a unit in this subject will be allowed according to the time given to it. Two double laboratory periods will count for two recitations.

*Students claiming credit in laboratory sciences must present laboratory note-books certified by their teacher or full credit will not be given.

Requirements for Graduation

To be entitled to a degree or diploma, the student must, during her college course, prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to graduate.

Any subject counted toward one degree or diploma may also be counted toward a second degree or diploma, provided that that subject is one of the prescribed or elective subjects for such second degree or diploma.

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least twelve hours of work each semester. No student may take more than sixteen hours of work a week, except by action of the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees

The degrees conferred are Bachelor of Arts and Bachelor of Science.

BACHELOR OF ARTS

To be entitled to the degree of A.B., the candidate must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree 62 are prescribed, 30 are chosen from one of the groups of majors and minors, and 28 are free electives. (Page 46.)

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Arts.

BACHELOR OF SCIENCE

To be entitled to the degree of B.S., the student must complete the 91 semester hours of prescribed work, and, in addition, 29 semester hours of elective work.

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Science.

General Regulations for Academic Work

Credits

At least one year's work must be taken in every department in which the student wishes credit toward a degree or diploma, or else she must be examined on these subjects. Credit will not be given on courses running through the year unless the full year's work is completed.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition, and F indicates failure and that the subject must be repeated in class.

Conditions and Deficiencies

A student who is conditioned on the work of the first semester will be allowed to pass off the condition on the first Monday in May. If she fails at this time, she will be allowed to take

another examination on Wednesday, the opening day of the next fall semester. If she fails a second time, she will be required to repeat the semester's work in class.

A student who is conditioned on the work of the second semester will be allowed to pass off the condition on the Tuesday immediately preceding the opening of the fall semester. If she fails at this time, she will be allowed to take another examination the second Monday of the next December. If she fails a second time, she will be required to repeat the semester's work in class.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Outline of Course for the A.B. Degree

Freshman Year

Subject	Semester Hours	Page
English Composition 1	6	61
Latin	6	71
Mathematics 1	8	74
*Chemistry 1		
†French		
†German	12	
†Greek		
*History 1		
Education or Religious Education		

Sophomore Year

English Literature 1	6	61
Biology	6	52
*Chemistry 1		
†French		
†German	12	
†Greek		
†Latin		
*History 1		
Electives	6	

Junior Year

Psychology	3	57
Ethics or Sociology	3	80
Electives	24	

Senior Year

Electives	28

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*Chemistry 1 and History 1 must be completed by the end of the sophomore year.

†Students must continue for one year the language or languages offered for entrance. At least one language that was offered for entrance must be continued for two years in college.

At least two years of work, including the work accepted for entrance, must be done in every language counting toward entrance or toward a degree.

The electives must be distributed as follows: (1) A major subject of not less than 18 semester hours in one department; (2) A minor subject of not less than 12 semester hours in one department; (3) Free electives of not less than 28 semester hours or enough to make a total of 120 semester hours. The choice of the major subject must be made by the end of the sophomore year and all electives must be approved by the head of the department in which the student elects her major subject.

Major courses may be selected in any one of the following departments: (1) Education, (2) English, (3) French, (4) German, (5) History, (6) Latin, (7) Mathematics, (8) Religious Education, (9) Science.

Minor courses may be selected in any one of the departments that offers major courses or in the department of Greek.

Free electives may include any subject offered as a major or a minor, not previously included in the major or minor course, or may include Cooking, Geology, Household Management, Art History, Art Education, or Theoretical course in Music.

Outline of Course for the B. S. Degree

Freshman Year

Subject	Semester Hours	Page
Chemistry 1	6	54
English Composition 1	6	61
*French *German *Greek *Latin	6	
Mathematics	8	74
†Elective, first semester	3	
Physiology, Elementary, second semester	3	52
Total	32	

Sophomore Year

Biology	6	52
Chemistry 2	6	54
Cooking 1	6	69
English Literature 1	6	61
*French *German *Greek *Latin	6	
Total	30	

*One of the languages offered for entrance must be continued for at least two years.

†A.B. required subjects or electives not already taken.

Junior Year

Subject	Semester Hours	Page
History 1	6	67
Household Management	4	70
Physics	6	75
Psychology	3	57
Bible / Education / Ethics	3	
*Elective	8	
Total	30	

Senior Year

Cooking 3	3	69
Dietetics	3	70
Economics / Education	6	
*Elective	16	
Total	28	

*A.B. required subjects or electives not already taken.

SCHEDULE OF RECITATIONS

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00		Chemistry 1 (a) Education 30 English Comp. 1 (a) English Lit. 1 (a), (b) Ethics French B (a), (b) Mathematics 1 (a) Art Education 2	Biology (a) Education 20, 21 English Comp. 3 French B (a), (b) History 6 Latin 3 Mathematics 1 (a) Religious Ed. 5 Art Education 1	Chemistry 1 (a) Education 30, 41 English Comp. 1 (a) English Lit. 1 (a), (b) Ethics Art Education 2	Biology (a) Education 20, 21 English Comp. 2 English Comp. 3 French B (a), (b) History 6 Latin 3 Mathematics 1 (a) Religious Ed. 5 Art Education 1	Chemistry 1 (a) Education 30, 41 English Comp. 1 (a) English Lit. 1 Ethics French B (a), (b) Mathematics 1 (a)
10:00	English Comp. 1 (b) English Lit. 1 (c) French 1 (a) Greek 2 History 1 (a) Latin 1 (a) Mathematics 4 Physics Religious Ed. 3	Chemistry 1 (b) Economics Education 10, 33 English Comp. 1 (c) French B (c) French 1 (b) French 2 Latin 1 (b) Mathematics 3 Religious Ed. 13	Education 20 English Comp. 1 (b) English Lit. 1 (c) French 1 (a) Greek 2 French B (c) History 1 (a) Latin 1 (a) Mathematics 4 Physics Religious Ed. 3	Chemistry 1 (b) Cooking 1 Economics Education 10, 33 English Comp. 1 (c) French 1 (b) French 2 Latin 1 (b) Mathematics 3 Religious Ed. 13	Education 20 English Comp. 1 (b) English Lit. 1 (c) French B (c) French 1 (a) Greek 2 History 1 (a) Latin 1 (a) Mathematics 4 Physics Religious Ed. 3	Chemistry 1 (b) Economics Education 10, 33 English Comp. 1 (c) French B (c) French 1 (b) French 2 Latin 1 (b) Mathematics 3 Religious Ed. 13
11:00	Dietetics English Comp. 1 (d) English Lit. 2 French A (a), (b) History 4 Mathematics 2 Religious Ed. 9	Cooking 2 Education 40, 33 English Comp. 1 (e) French A (a), (b) German A History 2 Latin 0 Physiology 1, 3 Latin 1 (c) Physiology 1, 3	Dietetics English Comp. 1 (d) English Lit. 2 History 4 Latin 0 Mathematics 2 Religious Ed. 9	Education 40, 45 English Comp. 1 (e) French A (a), (b) German A History 2 Latin 1 (c) Physiology 1, 3 Religious Ed. 8	Dietetics English Comp. 1 (d) English Lit. 2 French A (a), (b) German A History 4 Latin 0 Mathematics 2 Religious Ed. 9	Education 40, 45 English Comp. 1 (e) German A History 2 Latin 0 Latin 1 (c) Physiology 1, 3

12:00	English Comp. 1 (f) French A (c) French 1 (c) History 1 (b)	Chemistry 2 Education 46, 43 English Comp. 1 (g) French A (c) German 2 Home Economics 6 Latin 4 Mathematics 1 (b)	Biology (b) English Comp. 1 (f) French A (c) History 1 (b) Mathematics 1 (b)	Chemistry 2 Education 46, 43 English Comp. 1 (g) French A (c) French 3 Home Economics 6 Latin 2	Biology (b) English Comp. 1 (f) French A (c) French 1 (c) German 2 History 1 (b) Mathematics 1 (b)	Chemistry 2 Education 46, 43 English Comp. 1 (g) French 3 Home Economics 6 Latin 2 Mathematics 1 (b)
1:30	Chemistry 1 (c) English Comp. 1 (h) English Lit. 1 (d) English Lit. 3 French B (d) History 1 (c)	English Comp. 1 (i) English Lit. 1 (e) French B (d) German 1 History 1 (d) Mathematics 1 (c)	Chemistry 1 (c) English Comp. 1 (h) English Lit. 1 (d) English Lit. 3 History 1 (c) Mathematics 1 (c)	English Comp. 1 (i) English Lit. 1 (e) French B (d) German 1 History 1 (d)	Chemistry 1 (c) English Comp. 1 (h) English Lit. 1 (d) English Lit. 3 French B (d) History 1 (c) Mathematics 1 (c)	English Comp. 1 (i) English Lit. 1 (e) History 1 (d) German 1 Mathematics 1 (c)
2:30		Education 20, 21	Art History 1		Art History 1	

SCHEDULE FOR LABORATORY WORK

10:00		Chemistry 3		Chemistry 3 Biology (a)		Chemistry 3
11:00	Chemistry 2	Chemistry 3	Chemistry 1 (c)	Chemistry 3 Biology (a)	Chemistry 1 (c) Cooking 3	Chemistry 3
12:00	Chemistry 2		Chemistry 1 (c)		Chemistry 1 (c) Cooking 3	
1:30		Sewing 2		Cooking 2	Sewing 2	
2:30	Biology (a) Chemistry 1 (a) Cooking 2 Sewing 1	Biology (b) Chemistry 1 (b) Sewing 2	Biology (c) Cooking 1	Biology (c) Chemistry 1 (a) Chemistry 2 Cooking 2 Sewing 1	Biology (b) Chemistry 1 (b) Sewing 2	Cooking 1
3:30	Biology 1 (a) Chemistry 1 (a) Cooking 2 Sewing 1	Biology (b) Chemistry 1 (b)	Biology (c) Cooking 1	Biology (c) Chemistry 1 (a) Chemistry 2 Cooking 2 Sewing 1	Biology (b) Chemistry 1 (b)	Cooking 1
4:30			Cooking 1			

Courses of Instruction

I. Biology

Julia Moesel Haber, *Professor.*
Dr. Elizabeth Delia Dixon Carroll, *Professor of Physiology and Hygiene.*

1. Elementary Physiology and Hygiene.

Required of B.S. freshmen. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 11.

This course includes a study of the general structure of the body; especially the circulatory, respiratory, nervous and digestive systems, with particular emphasis upon the functions of the latter.

Text.—Martin, *Human Body, Briefer Course.*

2. General Biology.

Required of sophomores and open to other college students. Three hours a week for a year. Two hours lecture and recitation and four hours laboratory. Lectures: Sec. (*a*), Wednesday, Friday, 9:00; Sec. (*b*), Wednesday, Friday, 12:00. Laboratory: Sec. (*a*), Monday 2:30-4:30, Thursday 10:00-12:00; Sec. (*b*), Tuesday, Friday, 2:30-4:30; Sec. (*c*), Wednesday, Thursday, 2:30-4:30.

This course is intended to familiarize the student with the general principles of biology and is preliminary to further work in botany and zoölogy. It comprises a study of plant and animal ecology, the biology of the cell, the biology of the plant and that of the animal. Instruction is given in the structure and manipulation of the microscope.

Laboratory fee, $2.50.

3. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 11.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection; the hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a Certificate from the American Red Cross.

Text and Reference Books. — Kirk, *Handbook of Physiology;* Flint, *Human Body;* Martin, *Human Body;* Schaffer and Flint, *American Text-book of Physiology;* Gray, *Anatomy.*

4. Botany.

Open to juniors and seniors. Three hours a week for the second semester. Prerequisite, Biology 2. Two hours lecture and recitation and four hours laboratory.

This course familiarizes the student with the general principles which underlie the processes of absorption, growth and reproduction in plants. Its object is to study in a comparative manner representative species of all the great plant groups. Some time will be devoted to the identification of flowering plants.

Laboratory fee, $2.50.

5. Zoölogy.

Open to juniors and seniors. Three hours a week for the first semester. Prerequisite, Biology 2. Two hours lecture and recitation and four hours laboratory.

The purpose of this course is to familiarize the student with a series of animal types. Each animal is studied with regard to its

structure, physiology, life history and economic importance. A comparative study is made of the types. Special stress is given development and inheritance.

Laboratory fee, $2.50.

II. Chemistry

Lula Gaines Winston, *Professor.*
Lucretia Douglas Baker, *Associate Professor.*

1. General Chemistry.

Required of freshmen. Three hours a week for a year. Three hours lecture and recitation a week, and four hours laboratory. Lectures: Sec. (*a*), Tuesday, Thursday, Saturday, 9; Sec. (*b*), Tuesday, Thursday, Saturday, 10; Sec. (*c*), Monday, Wednesday, Friday, 1:30. Laboratory: Sec. (*a*), Monday, Thursday, 2:30-4:30; Sec. (*b*), Tuesday, Friday, 2:30-4:30; Sec. (*c*), Wednesday, Friday, 11:00-1:00.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, $5.

2. Organic Chemistry.

Required of sophomores in the B.S. course. Open to other students who have completed Chemistry 1. Three hours a week for a year. Lectures: Tuesday, Thursday, Saturday, 12. Laboratory: Monday, 11:00-1:00; Thursday, 2:30-4:30.

The lectures are taken up with the study of the hydrocarbons and their derivatives, including such substances as are of interest and importance, as ether, alcohol, vinegar, glycerine, fats, soaps, sugar, starch, etc. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, $5.

3. Quantitative Analysis.

Open to students who have completed Chemistry 1 and 2. Six hours of laboratory work a week for a year. Elective in the A.B. and B.S. courses, four semester hours credit.

The year is devoted to the study of standard gravimetric and volumetric methods of estimating the common bases and acids.

4. Applied Chemistry.

Open to students who have completed Chemistry 1 and 2. Two hours a week for fall semester. Elective in the A.B. and B.S. courses, two semester hours credit.

This is an introduction to the study of commercial methods of manufacturing chemical products, the sources of raw materials, and the equipment required.

5. History of Chemistry.

Open to students who have completed Chemistry 1 and 2. Two hours a week for spring semester. Elective in the A.B. and B.S. courses, two semester hours credit.

This course is intended to give a general view of the development of the science of Chemistry, together with brief biographical sketches of the leading workers in this field of study.

III. Education and Psychology

Edwin McKoy Highsmith, *Professor.*

The courses in this department are intended primarily for students who are preparing to teach. They have been so worked out that students properly electing work become eligible for full professional certification in North Carolina in *academic subjects*, and for *special* certificates in Home Economics, in Music, and in Drawing. All courses listed count toward the certificates.

Students will be required to adhere strictly to their classification status in registering for courses in this department. All students planning to teach should consult with the instructor as to which courses to elect for proper certification.

10. Elementary Psychology.

Elective for freshmen. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 10.

The attempt is to give students a working grasp of the more important bases of understanding the mental background to human behavior. Constant reference is made to applying the ideas developed to teaching situations.

Readings, Reports, Discussions, Notes.

TEXT.—Cameron, *Psychology and the School.*

*[11. Principles of Teaching.

Elective for freshmen and sophomores. Three hours a week for the second semester. Prerequisite, Education 10 or Education 20.]

20. Public Education in the United States.

*Elective for sophomores. Three hours a week for the first semester. Tuesday, 2:30; Wednesday, Friday, 9.

A survey of the growth of public education in the United States, with a study of current problems in the organization, administration and development of the State Educational agencies operative today.

Readings, Problems, Reports, Discussions, Notes.

TEXT.—Cubberley, *Public Education in the United States.*

21. Introductory Study of Rural Education.

Elective for freshmen and sophomores. Three hours a week for the second semester. Prerequisite, Education 10, or Education 20. Tuesday, 2:30; Wednesday, Friday, 9.

Analysis of Rural Life in the United States today; a Study of the place of the public school in this Rural life.

Readings, Reports, Discussions, Notes, Text Study.

TEXT.—Cubberley, *Rural Life and Education.*

*Not given 1922-1923. Given in alternate years with Education 21.

30. General Psychology.

Required of A.B. and B.S. juniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9.

A study is made of human behavior in its mental bearings. The relation of the nervous system to mental life is studied in some detail. An introductory course.

Simple experiments. Parallel readings.

Reports, Class Discussions, Notes.

Laboratory fee, 50 cents.

TEXT.—Breese, *Psychology.*

*[31. Educational Psychology.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the first semester.]

33. Child Study.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 10.

Hereditary forces operative in the life of a child. Physical development of children. Stages in their mental development. Interrelations of child's physical and mental growth. Moral development and training. Practical bearings of ideas and principles as formulated.

Readings, Notes, Discussions, Reports.

TEXT.—Norsworthy and Whitley, *The Psychology of Childhood.*

40. History of Education.

Elective for juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 11.

The effort is to equip students to understand the bearing of the History of Education on current practices and problems in the field

*Not given 1922-1923. Education 31 and 45 are given in alternate years.

of Education. From this viewpoint some guiding constructive principles of education are developed.

Readings, Reports, Problems, Discussions, Notes.

TEXT.—Cubberley, *The History of Education.*

41. Methods of Studying and Methods of Teaching How to Study.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9.

A course in Applied Psychology. Students investigate the methods of study that have been proved most economical and sound. Devices and technique for teaching elementary and high school students how to study are worked out in some detail.

Notes, Class Discussions, Readings, Reports.

*[42. Health Education.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the first semester.]

43. Educational Measurements. Mental Measurements.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 12.

The courses in Educational Measurements and in Mental Measurements will be given in alternate years. The one in Mental Measurements will be given in 1922-1923.

General survey of the field of mental tests. Some study of several current group intelligence tests. Intensive study of the Stanford Revision of the Binet Simon Tests. Practice work in giving intelligence tests and scoring results. Elementary Statistical Methods as needed.

Readings, Discussions, Notes.

Laboratory fee, $1.50.

TEXT.—Terman, *The Measurement of Intelligence.*

*Given in alternate years with Education 40. Not offered, 1922-1923.

*[44. School and Classroom Management.

Elective for juniors and seniors. Prerequisite or parallel, General Psychology. Three hours a week for the first semester.]

45. Principles of Secondary Education.

Three hours a week for the second semester. Prerequisite, General Psychology. Tuesday, Thursday, Saturday, 11.

The problem of this course is to determine the place of the Secondary Schools in American Education, and how they can best meet the demands made upon them. Special reference will be made to the conditions in North Carolina.

Readings, Discussions, Reports, Notes.

46. Principles of Education.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 12.

The effort in this course will be centered around understanding the place of Education as a constructive factor in modern life. Free use of pertinent historical data. An attempt to evaluate the modern school in terms of the forces making it necessary. Previous knowledge of History of Education will be found of great advantage. Special reference to current educational conditions in the United States.

Readings, Reports, Discussions, Notes.

50. Practice Teaching.

Elective for seniors majoring in Education. Hours and credits to be arranged with the Head of Education Department.

51. Special Methods of Teaching French.

Elective for seniors. One hour a week for the year. Hour of recitation to be arranged. This course is outlined as French 4.

Miss Allen.

*Not given 1922-1923. Education 44 and 46 are given in alternate years.

52. Special Methods of Teaching History.

Elective for seniors. Two hours a week for the first semester. Hours of recitation to be arranged. This course is outlined as History 6.

Mr. Riley.

53. Special Methods of Teaching Home Economics, including Practice Teaching.

Elective for seniors. Three hours a week for the year. Hours of recitation to be arranged. This course is outlined as Home Economics 6.

Miss Normington.

54. Special Methods of Teaching Latin.

Elective for seniors. One hour a week for a year. Hour of recitation to be arranged. This course is outlined as Latin 5.

Miss Law.

55. Special Methods of Teaching Mathematics.

Elective for seniors. Two hours a week for the first semester. Tuesday, Saturday, 11. This course is outlined as Mathematics 5.

Mr. Canaday.

56. Special Methods of Teaching Public School Music.

Elective for juniors and seniors. This course is outlined as Music Pedagogy 1 and 2, and Public School Music Methods.

Mrs. Ferrell, Mrs. Crowell.

57. Special Methods of Teaching Art and Drawing, including Practice Teaching.

Elective for seniors. Three hours a week for the year. This course is outlined as Art Education 1 and 2.

Miss Poteat.

IV. English

*Julia Hamlet Harris, *Professor.*
Mary Susan Steele, *Acting Professor.*
Mary Lynch Johnson, *Associate Professor.*
Mary Jane Carroll, *Instructor.*
Carmen Lou Rogers, *Instructor.*
Mary Vincent Long, *Instructor.*

English Composition

1. Introductory Course.

Required of freshmen. Three hours a week for a year. Tuesday, Thursday, Saturday, 9, 10, 11, 12, 1:30; Monday, Wednesday, Friday, 10, 11, 12, 1:30.

Daily and weekly theme writing, with emphasis on exposition. Weekly conferences. Study of selected masterpieces of literature. Required reading.

2. Intermediate Course in Expository Writing.

Required of all juniors who need special drill in structure. One hour a week for the first semester. Friday, 9.

3. The Short Story.

Elective for juniors and seniors. Two hours a week for the first semester. Wednesday, Friday, 9.

English Literature

1. Outline History of English Literature.

Required of sophomores. Three hours a week for a year. Tuesday, Thursday, Saturday, 9, 1:30; Monday, Wednesday, Friday, 10, 1:30.

The object of this course is to give the student a general survey of English literature and to prepare her for more specialized work. The course is conducted by lectures and by critical study of selected

*Miss Harris on leave of absence 1921-1922. Miss Steele acting professor.

masterpieces. The lectures follow the course outlined in Greenlaw's *Syllabus of English Literature.* Papers, or written reviews, every four weeks.

2. English Drama through Shakespeare.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11.

This course attempts to trace the development of the drama from the Easter Mystery to Shakespeare; to observe the structure and artistic principles of the Elizabethan drama; and to note the development of Shakespeare's art and his place in Elizabethan literature. Most of Shakespeare's plays are read in chronological order; several are studied closely.

3. English Poetry of the Nineteenth Century.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 1:30.

Careful study of Wordsworth, Shelley, Keats, Tennyson, and Browning; selections from Coleridge, Byron, Scott, Landor, Arnold, Rossetti, Morris and Swinburne.

*[4. The English Novel.

Open to juniors and seniors. Three hours a week throughout the year.

A survey of the development of the novel, beginning with the sixteenth century.]

5. An Introductory Course in Literary Criticism.

Open to seniors. Three hours a week for the second semester.

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*Not given 1922-1923. Given alternate years.

V. French

Catherine Allen, *Professor.*
Laura Jennie Beach, *Associate Professor.*
Eva Louise Dean, *Instructor.*
Ruth Hortense Badger, *Instructor.*

A. Elementary French.

A course for those who do not offer French for entrance. Four hours a week for a year. Counts one unit or six semester hours. Sec. (*a*) and (*b*) Monday, Tuesday, Thursday, Friday, 11; Sec. (*c*), Monday, Tuesday, Thursday, Friday, 12.

Careful drill in phonetics and practice in easy conversational idioms. A thorough knowledge of rudiments of grammar, including the essentials of syntax with the mastery of the more common irregular verbs. The reading of 200 to 300 duodecimo pages of graduated texts. The ability to write from dictation easy French sentences.

Bruce's Grammaire Francaise and the new Fraser and Squair's French Grammar are recommended as standard grammars. The texts suggested for reading are selected from the following:

Moore and Allen, *Beginner's French;* Méras et Roth, *Petit Contes de France;* or Guerber, *Contes et Légendes;* Mairet, *La Tâche du Petit Pierre;* Lavisse, *Histoire de France, Cours Elementaire;* Ballard, *Stories for Oral French.*

B. Elementary French.

Open to those who have completed Elementary French A, or who offer one unit of French for entrance. Four hours a week for a year. Counts one unit or six semester hours. Sec. (*a*) and (*b*), Tuesday, Wednesday, Friday, Saturday, 9; Sec. (*c*), Tuesday, Wednesday, Friday, Saturday, 10; Sec. (*d*), Monday, Tuesday, Thursday, Friday, 1:30.

Grammar continued. Exercises in Composition, dictation and conversation. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon;* or Augier, *Le Gendre de M. Poirier;* George Sand, *La Mare au Diable;* Lamar-

tine, *La Révolution Française;* Mérimee, *Colomba;* Daudet, *Contes Choisis;* Pattou, *Causeries;* François, *French Prose Composition,* Part I.

Intermediate French.

For those who offer four units in Latin. Elementary French A and B will be combined and the work completed in one year, provided such students can give the time necessary for the intensive study required. Four hours a week for a year.

1. French Prose of the Nineteenth Century.

Open to students who have completed French B or who offer two units of French for entrance. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 10; Sec. (*b*), Tuesday, Thursday, Saturday, 10; Sec. (*c*), Monday, Wednesday, Friday, 12.

French will be the language of the classroom. Advanced Grammar and Composition, conversation, résumés oral and written of texts read.

General survey of the history of French Literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

2. French Drama of the Seventeenth Century.

Open to those who have completed course 1. Three hours a week for a year. Tuesday, Thursday, Saturday, 10.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hotel de Rambouillet. Académie Française. Corneille is studied in the *Cid, Horace, Polyeucte;* Molière in *Le Bourgeois Gentilhomme, Les Précieuses Ridicules, Tartuffe* or *Le Misanthrope, L'Avare;* Racine in *Athalie, Andromaque.*

3. French Poetry.

Open to those who have completed course 2. Two hours a week for a year. Wednesday, Saturday, 12.

The middle ages; the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism; the nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry.

4. French Composition and Conversation.

This course is planned to meet the difficulties of those intending to teach French and to render their work more effective. Open primarily to seniors who are taking major work in French. One hour a week for a year.

VI. German

CATHERINE ALLEN, *Professor.*

A. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Four hours a week for a year. Counts one unit or six semester hours. Tuesday, Thursday, Friday, Saturday, 11.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Texts will be selected from the following:

Zinnecker, *Deutsch für Aufänger;* Ballard and Krause, *Short Stories for Oral German;* Müller and Wenckebach, *Glück Auf;* Storm, *Immensee;* Wilhelmi, *Einer muss heiraten;* Anderson, *Bilderbuch ohne Bilder;* Arnold, *Fritz auf Ferien;* Thomas, *Practical German Grammar.*

B. Elementary German.

Open to students who have completed one year of German. Four hours a week throughout the year. Counts one unit or six semester hours.

Study of Grammar continued. Reading, prose composition and conversation. Themes in simple German are based upon texts read.

Texts for class study:

Heyse, *L'arrabiata* or *Das Mädschen von Treppi;* Allen, *Vier Deutsche Lustpiele;* Hatfield, *German Lyrics* and *Ballads;* Hillern, *Höher als die Kirche;* Wildenbruch, *Das Edle Blut;* Freitag, *Die Journalisten.*

Intermediate German.

For those who offer four units in Latin. Elementary German A and B will be combined and the work completed in one year, provided such students can give the time necessary for the intensive study required. Four hours a week for a year.

1. German Literature.

This course will be conducted in German and presupposes a good knowledge of German Grammar and the ability to understand simple German. Three hours a week throughout the year. Tuesday, Thursday, Saturday, 9.

Introduction to German Literature. Outline of the History of German Literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller and Goethe, with a study of their lives.

Grammar, composition and conversation continued.

2. German.

Two hours a week for the year. Tuesday, Friday, 12.

Goethe's *Faust,* first semester. Development of the Faust legend. Lectures, discussions, papers. Exercises in German syntax.

Nineteenth Century Literature, second semester. A rapid survey of the origin, growth and influence of the chief literary movements of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

3. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

German conversation. Open only to seniors and juniors. Conversation will be based on subjects connected with modern Ger-

many, its life, customs and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary and much valuable information. This course is also intended to anticipate problems which the teacher of German is likely to meet.

VII. History and Economics

Samuel Gayle Riley, *Professor.*
Lillian Parker Wallace, *Instructor.*

History

1. European History.

Required of all students in freshman or sophomore year. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 10; Sec. (*b*), Monday, Wednesday, Friday, 12; Sec. (*c*), Monday, Wednesday, Friday, 1:30; Sec. (*d*), Tuesday, Thursday, Saturday, 1:30.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading. There are one or two special papers during the year. Besides the subject-matter of the paper, emphasis is placed on the best way to get and arrange historical material.

2. English History.

Open to those who have completed History 1 or an equivalent. Three hours a week for a year. Tuesday, Thursday, Saturday, 11.

First semester: England from the earliest historic times through the Revolution of 1688-1689.

Second semester: From William and Mary to the present time.

The method of work is similar to that of History 1, but more advanced. Special emphasis is placed on the relations between England and America.

*[3. Colonial and United States History to 1829.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11.

As the students have unusual opportunities for study at the State Library, much of the work of the class is done there.]

4. History of the United States since 1829.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11.

*[5. Modern and Contemporary European History.

Open to those who have completed History 1 or an equivalent. Tuesday, Thursday, Saturday, 11.

First semester: Europe from the Congress of Vienna to 1871.
Second semester: Recent European History, 1871 to the present time.]

6. Teaching of History.

For seniors majoring in History. Two hours a week for the first semester. Wednesday and Friday, 9.

A study of the problems of the history teacher in elementary and secondary schools.

Text-book, Readings, Lectures, and Reports.

Economics

1. Principles of Economics.

Open to those who have completed History 1. Three hours a week for a year. Tuesday, Thursday, Saturday, 10.

First semester: The rise of modern industry, its expansion in the United States; and the principles of production, exchange, distribution, and consumption.

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*Not given 1922-1923. History 3 and 4, and 2 and 5 are given in alternate years.

Second semester: The application of economic principles to such important problems as money, credit, and banking, the tariff, the labor movement, monopolies, railroads, trusts, taxation, and economic reform.

VIII. *Home Economics

OLIVE L. NORMINGTON, *Professor.*

Household Science

1. Cooking.

Required of sophomores in the B.S. course. Open to other college students who have completed Physiology 1. One lecture and two laboratory periods (one of three and one of two hours) each week throughout the year. Six semester hours credit. Lecture, Thursday, 10. Laboratory, Wednesday, Saturday, 2:30-4:30.

The aim of this course is to give a knowledge of the composition and fundamental principles and processes involved in the preparation, preservation, and serving of foods, and to develop skill in the technique of cookery.

2. Cooking.

Elective for juniors and seniors in the B.S. course who have completed Chemistry 2 and Cooking 1. One lecture and two laboratory periods (one of three hours, and one of two hours) per week. Six semester hours credit. Lecture, Tuesday, 11. Laboratory, Monday, 2:30-4:30, Thursday, 1:30-5:30.

This is a course in advanced cooking and meal serving. Food composition and combinations are studied in connection with the planning, preparation, and serving of typical meals. Special attention is given to the balancing of foods, the cost, and the various conditions affecting food questions.

3. Cooking.

Required of seniors in the B.S. course. Open to other students who have completed Cooking 1 and Chemistry 2. Two lectures and one laboratory period of two hours a week the

*Maximum credit allowed toward A.B. degree is twelve semester hours.

second semester. Five hours of work a week outside of class is required. Three semester hours credit. Lecture, Monday, 11.

This course is the summation of the principles studied in Cooking 1 and Dietetics with the emphasis on the application of the principles of food requirements to invalid diet.

4. Dietetics.

Required of seniors in the B.S. course. Open to other students who have completed Cooking 1 and Chemistry 2. Three hours a week for the first semester. Three semester hours credit. Monday, Wednesday, Friday, 11.

The aim of this course is to give a knowledge of the nutritive requirements of the body in health, disease, and under varying conditions of environment, age, occupation, etc. Special attention is given to the study of a few pathological conditions especially affected by diet.

*[5. Household Management.

Required of juniors in the B.S. course. Open to juniors and seniors in other courses. Two hours a week for a year. Tuesday, Thursday, 12.

The aim of this course is the application of scientific principles to the problems of the modern home maker. The apportionment of time and income, the efficient organization and the history of the family, and its economic and social relationships are discussed.]

6. Home Economics Teaching.

Elective for juniors and seniors of the B.S. course. Three hours a week for the year. Tuesday, Thursday, Saturday, 12.

This course is given to prepare Home Economics students for teaching. It includes a careful study of the means and methods of Home Economics instruction, the equipment of laboratories, and plans for practical work. Special instruction is given both in the science and art of Home Economics. Text-book reading, lectures,

*Not given 1922-1923. This course alternates with Home Economics Teaching 6.

and thirty hours practice teaching. Junior practice teaching will be given in the second semester. Senior practice teaching will be arranged.

Household Art

1. Textiles and Clothing.

Open to sophomores, juniors, and seniors. Two laboratory periods of two hours each a week throughout a year. No credit is allowed for this course.

This course includes instruction and practice in plain hand and machine sewing, the study of textiles, the use of commercial patterns and drafting of patterns.

2. Clothing, advanced.

Elective for those who have completed Textiles and Clothing. Two laboratory periods of two hours each a week throughout a year. No credit is allowed for this course.

This course includes the making of a dress form, advanced sewing, making of children's garments, and millinery.

Students planning to teach Home Economics should elect both Textile courses.

IX. Latin and Greek

Helen Hull Law, *Professor.*
Mary Vincent Long, *Instructor.*

0. Virgil; Latin Prose Composition.

This course is designed for those who offer only three units in Latin for entrance and counts six semester hours towards a degree.

a. Virgil, *Æneid.* Three hours a week for a year. Tuesday, Wednesday, Friday, 11.

b. Latin Prose Composition. One hour a week for a year. Saturday, 11.

1. Livy, Horace; Latin Prose Composition.

Required of candidates for the A.B. degree. Open to those who offer four units of Latin for entrance. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 10; Sec. (*b*), Tuesday, Thursday, Saturday, 10; Sec. (*c*), Tuesday, Thursday, Saturday, 11.

a. Livy, first semester.

Selections from Books XXI and XXII (Westcott); study of Livy's style and Livy as a historian.

b. Horace, the second semester.

Selections from the *Odes and Epodes* (Smith); History of the Augustan age; the life and personality of Horace; metres and literary style.

c. Latin Prose Composition.

Prepared and sight exercises.

2. Cicero; Latin Poets.

Open to those who have completed Latin 1. Two hours a week for a year. Thursday, Saturday, 12.

a. Cicero, *Letters* selected to show personality of Cicero and the life of the times; *De Amicitia* or *De Senectute.*

b. Latin poetry; selections from the poems of Catullus, Tibullus, Propertius, and Ovid; style, metres, development of the Roman elegy; Alexandrian school of poetry.

3. Tacitus, Pliny, Horace.

Open to juniors and seniors. Two hours a week for a year. Wednesday, Friday, 9.

a. First semester: Tacitus, *Agricola;* Roman biography; study of the style of Tacitus.

Pliny, *Letters;* Roman life as portrayed by Pliny.

Martial, *Epigrams* (Sight reading).

b. Second semester: Horace, *Satires* and *Epistles;* Horace, the man, the satirist, the philosopher, the literary critic.

4. Roman Private Life. Outline History of Latin Literature.

Open to all who have completed Latin 1. One hour a week throughout the year. Tuesday, 12. Lectures and assigned reading.

5. Latin Prose Composition.

One hour a week throughout the year.

Advanced prose composition and study of the principles of Latin syntax; methods of teaching Latin in secondary schools. Designed especially for those expecting to teach.

*[6. Latin Comedy; Virgil.

Open to juniors and seniors. Two or three hours a week for a year.

a. First semester: Latin comedy; selected plays of Terence and Plautus; Roman theatrical antiquities; origin and development of Latin comedy.

b. Second semester: Virgil, *Eclogues*, *Georgics*, and *Æneid*, Books VII-XII. Virgil as the great national poet; his influence on later literature.]

Greek

1. Elementary Course.

Open to all college students. Three hours a week for a year. Monday, Wednesday, Friday, 12.

Pharr, *Homeric Greek.*

2. Elementary Course, continued.

Open to those who have completed Greek 1. Three hours a week for a year. Monday, Wednesday, Friday, 10.

Homer, Selections from the *Iliad* or *Odyssey;* Plato, *Crito*, *Apology*, and selections from the *Phaedo.*

*Not given 1922-1923. Latin 3 and 6 are given in alternate years.

X. Mathematics

ERNEST F. CANADAY, *Professor.*

1. College Algebra, Solid Geometry, Trigonometry.

Required of freshmen in the A.B. and B.S. courses. Open to other college students. Four hours a week for a year. Sec. (*a*), 9; Sec. (*b*), 12; Sec. (*c*), 1:30, Tuesday, Wednesday, Friday, Saturday.

Solid Geometry, complete.

TEXT.—Wentworth-Smith.

College Algebra. This work includes a brief review of the latter part of High School Algebra, complex numbers, permutations, combinations, determinants, inequalities, theory of equations, and the binomial theorem.

TEXT.—Fite, *College Algebra.*

Plane Trigonometry, complete.

TEXT.—Wells, *New Plane Trigonometry.*

2. Analytic Geometry, Plane and Solid.

Open to students who have completed course 1. Three hours a week for a year. Monday, Wednesday, Friday, 11. Plane and Solid Analytic Geometry.

TEXT.—Smith and Gale, *New Analytic Geometry.*

3. Differential and Integral Calculus.

Open to students who have completed course 2. Three hours a week for a year. Tuesday, Thursday, Saturday, 10.

The fundamental principles of Differential and Integral Calculus and their application.

TEXT.—Granville.

4. Differential Equations.

Open to students who have completed course 3. Three hours a week for a year. Monday, Wednesday, Friday, 10.

TEXT.—W. A. Murray.

5. The Teaching of Mathematics.

Elective for juniors and seniors. Two hours a week for the first semester.

TEXT.—Schultz, *Teaching of Secondary Mathematics.*

XI. Physics and Geology

J. GREGORY BOOMHOUR, *Professor.*

1. General Physics.

Required of juniors in the B.S. course. Elective for other college students. Three hours a week. Three hours lecture and recitation and two hours laboratory. Lectures, Monday, Wednesday, Friday, 10.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on Mechanics, Sound, Light, Heat, Magnetism, and Electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXT.—Black and Davis, *Practical Physics.* Laboratory Guide: Black, *Laboratory Manual in Physics.*

2. Advanced Physics.

Open to juniors and seniors. Three hours a week for a year.

A more advanced course in Physics arranged for those who are majoring in science. Particular attention is paid to Mechanics, Heat, Light, Electricity, and Magnetism, and their varied uses in the home and for commercial purposes.

GEOLOGY

General Geology.

Open to juniors and seniors. Three hours a week. Hours of recitation to be arranged.

First semester: Dynamical Geology and Physiography.

This course deals with natural phenomena which affect the earth's structure, such as weathering, volcanoes, earthquakes, erosion caused by waterways and glaciers; also, the varied changes of topography, including the life histories of rivers and lakes.

Second semester; Structural and Historical Geology.

In the second semester the earth's structure, and the varied changes which have taken place in animal and plant life as revealed by fossils, are studied.

TEXT.—Le Conte, *Elements of Geology.*

XII. Religious Education

LEMUEL ELMER MCMILLAN FREEMAN, *Professor.*

*[1. Old Testament History.

Open to sophomores. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 10.

This course gives a brief survey of Old Testament History. It aims to give a working knowledge of Old Testament History, to show the religious development of the people of Israel, to indicate the religious ideals of their great leaders, to discover Israel's contribution to human progress, and to prepare the pupil to appreciate the various forms of Old Testament literature.

TEXT.—Crockett, *Harmony of Samuel, Kings, and Chronicles.*]

*[2. Old Testament Literature.

Primarily for sophomores and juniors. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 10.

*Not given 1922-1923.

The origin of the Old Testament books and their formation in a canon are considered. The collection of Old Testament writings is then viewed as a whole in order to get a true perspective of its different parts. Following this, representative selections are studied with a view to appreciating them as literature.]

3. The Life of Christ.

Open to students from all classes. Three hours a week for the first semester. Monday, Wednesday, Friday, 10.

In this course the life of Jesus Christ is studied historically in the light of the political, social, and religious conditions of the time. His work and teaching are viewed in their various phases, and an effort is made to discover at their sources the influences that resulted in Christianity as a world religion.

TEXTS.—Stevens and Burton, *A Harmony of the Gospels;* Rhees, *The Life of Jesus of Nazareth.*

4. History of the Apostolic Age.

Open to students from all classes. Three hours a week for the second semester. Monday, Wednesday, Friday, 10.

The course of New Testament History is traced from the death of Christ to the close of the first century. The origin of the various New Testament writings is noted, especially the conditions that called them forth, and the purpose of their writers. The contents and teachings of the New Testament books, except the Gospels, are studied. The course aims to provide such introductory background as will enable the student to read all parts of the New Testament with understanding and appreciation.

TEXTS.—Burton, *The Records and Letters of the Apostolic Age;* Purves, *The Apostolic Age.*

5. Old Testament Interpretation.

Open to students who have taken Religious Education 1. Two hours a week for the first semester. Wednesday, Friday, 9.

The principles of Biblical interpretation are applied in the study of representative books of the Old Testament.

6. New Testament Interpretation.

Open to students who have taken Religious Education 3 and 4. Two hours a week for the second semester. Wednesday, Friday, 9.

Pupils are taught to use the principles of interpretation so as to understand and appreciate the New Testament writings. Several of these, selected from the different groups of New Testament books, are studied.

*[7. Sunday School Pedagogy.

Open to students from all classes. One hour a week for a year. Tuesday, 10.

This course deals with the various phases of modern Sunday school work. It includes Sunday school organization and management, problems, aims, methods of teaching, pupils' characteristics, and a general view of the Bible as the teacher's text-book.

Texts.—Two or more books selected from the Normal Course of the Sunday School Board of the Southern Baptist Convention.]

8. The Principles of Sunday School Teaching.

Open to students from all classes. One hour a week for a year. Thursday, 10.

This course involves practice in lesson construction, careful study of the methods of Sunday School Teaching, and observation in some of the Sunday schools of the city.

9. Foreign Missions.

Elective for freshmen and sophomores. Three hours a week for the first semester. Monday, Wednesday, Friday, 11.

This course aims to show the reasons for missions, the influence of missions, methods of mission work, and the agencies through which Southern Baptists carry on such work. Representative mission fields are studied, attention being given to such subjects as geography, racial and national characteristics, social conditions, religious needs, etc. Each year some country is selected for more

*Not given 1922-1923.

detailed study, the method used for this part of the course being such as to prepare pupils for more effective work in mission societies. In the fall of 1922 the study will center in Roman Catholic countries.

10. Home Missions.

Elective for freshmen and sophomores. Three hours a week for the second semester. Monday, Wednesday, Friday, 11.

Various forms of mission work in the home land are studied. Special attention is given each year to some particular phase of this work, or to some important problem.

*[11. Pre-Reformation Church History.

Three hours a week for the first semester. Monday, Wednesday, Friday, 10.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a brief survey of the field covered by the course, attention is centered on the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading, and class discussion.]

*[12. Church History From the Beginning of the Reformation to the Present.

Three hours a week for the second semester. Monday, Wednesday, Friday, 10.

The influences leading to the Reformation and its religious, political, moral and intellectual results are considered. Religious development from the Reformation to the present is traced, special attention being given to the rise of the leading denominations and the influence of representative leaders.]

13. Theism.

Elective for seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 11.

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*Not given 1922-1923.

The principal arguments for the existence of God are examined, after which the relation of the Deity to the world and man is considered.

14. Comparative Religion.

Elective for seniors. Three hours a week for the second semester. Monday, Wednesday, Saturday, 10.

The most important religions of the past and the present are studied with a view to the understanding of their principal teachings and their social influence.

XIII. Social Science

LEMUEL ELMER MCMILLAN FREEMAN, *Professor.*

1. Ethics.

Required of juniors in the A.B. and in the B.S. courses who do not take Sociology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9.

Historic types of morality are investigated. The general lines of moral development are noted. Representative ethical theories are examined. Present-day moral standards are investigated with a view to discovering the modification demanded by changing social conditions.

TEXT.—Dewey and Tufts, *Ethics.*

2. Sociology.

Elective for juniors or seniors in the A.B. and in the B.S. courses. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9.

The development of social life is traced from its origin in primitive times to its present status in a democracy. Attention is then given to some of the most important social problems and the proposed methods of social reform.

TEXT.—Towne, *Social Problems.*

School of Art

School of Art

IDA ISABELLA POTEAT, *Professor.*

NEW YORK SCHOOL OF FINE AND APPLIED ART; COOPER UNION ART SCHOOL, NEW YORK; SCHOOL OF APPLIED DESIGN, PHILADELPHIA; PUPIL OF MOUNIER; CHASE CLASS, LONDON.

ANNE STEPHENS NOBLE, *Instructor in China Painting.*

STUDENT CHOWAN COLLEGE; MRS. E. N. MARTIN, WASHINGTON, D. C.; MISS MASON, NEW YORK CITY.

The Art Department is accommodated in a large studio on the fourth floor of the Main Building. It is furnished with casts and such artistic material as is necessary for the work, and is lighted with large windows and skylights sloping to the north.

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and Nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B.S. degree. For a detailed description of these courses, see page 32. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer:

English	3 units
French or German	2 units
or	
Latin	3 units
Elective	9 or 10 units
Total	15 units

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

Requirements for Graduation

The regular course in the School of Art will cover four years. Graduation in the school is intended to include a trip to the northern cities for the purpose of studying the collections of art to be found there.

Students who have satisfactorily completed the course in the School of Art, and who have also completed 62 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art.

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work:			
Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage, and flowers; Color analysis and values; Flat washes in watercolor; Modeling in clay; Perspective in pencil drawings and pastel	....	14	
*English Composition 1	6	9	61
‡Latin 0 or ‡French 1 or ‡German 1	6	9	
*Electives	10	15	
Total hours of work each week, including preparation	....	47	

Sophomore Year

†Studio Work:			
Elementary antique; Still life painting; Original designing; Outdoor sketching; Perspective; Composition	....	18	
*English Literature 1	6	9	61
*History 1	6	9	67
*Electives	6	9	
Total hours of work each week, including preparation	....	45	

*One hour of recitation is supposed to require two hours of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡Students will continue the foreign language offered for entrance.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work:			
Advanced antique, Still life painting, Illustration and composition, Advanced modeling, Life drawing, Landscape painting	....	20	
*Art History 1	4	6	87
*Physiology (1st semester), *Electives	12	18	
Total hours of work each week, including preparation	....	— 44	

Senior Year

†Studio Work:			
Painting from still life in oil, water-color and pastel, Painting from the head and draped life model, Landscape painting in all mediums, Applied design, Original compositions; normal work	....	20	
*Art History 2	2	3	87
‡*Electives	14	21	
Total hours of work each week, including preparation	....	— 44	

*One hour of recitation is supposed to require two hours of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡Those expecting to teach are advised to elect Education 46, 41.

Department of China Painting

MISS NOBLE

First Year: Elements of ornamentation, principles of porcelain decoration, study of technique.

Second Year: Enamels, lustres, and application of original designs.

History of Art

1. History of Art.

Required of juniors. Elective for A.B. and B.S. students. Prerequisite, English Composition 1. Two hours a week for a year. Wednesday, Friday, 2:30.

First semester: Architecture.

Second semester: Sculpture and Painting.

TEXTS.—Goodyear's *History of Art;* Reinach, *Apollo;* collateral reading.

2. Advanced History of Art.

Required of seniors. Elective for A.B. and B.S. students. Prerequisite, History of Art 1. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

Art Education

1. Art Education.

Elective for all students. Two hours a week for a year and counts two semester hours. Wednesday, Friday, 9.

The following course is offered for those who are expecting to teach in the public schools; for those who wish to know something of the theory and practice of design as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

First Semester:

1. Composition in line and mass; space arrangement; principles of rhythm, balance, emphasis, and unity; grade work for first and second years, based on the Prang System of Art Education; problems.

2. Theory, relations, and harmony of color; color as to hue, value, intensity, and luminosity; color applied to interior decoration; grade work for third and fourth years; an elective craft; problems.

Second Semester:

3. Water-color painting; flowers, fruits, and landscape; an elective craft; grade work for fifth, sixth, and seventh years; problems.

4. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft.

5. Problems for high school work.

2. Art Education.

Elective for Art students. Two hours a week for a year and counts four semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. This course requires thirty hours of practice teaching.

School of Music

Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, two organs, and a library of records of standard compositions for use on the pianola, making a thorough equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.
B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B.S. degree. For a detailed description of these courses, see page 32. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer:

English	3 units
French or German	2 units
*Elective	10 units
Total	15 units

B. *Musical and technical requirements.*

Students are graded in Music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance Music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. Resident students may study only with teachers engaged by the College.

Piano

First Year:

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: *Duvernoy, *Op. 176*, 2 Books; Köhler, *Op. 218* and *Op. 163;* Gurlitt, *197;* Mrs. Virgil, *Melodious Studies*, 2 books.

Pieces suggested: Dennée, *Petite Valse;* Gurlitt, *The Fair;* Neidlinger, *Water Sprites;* Pfeffercorn, *Cradle Song;* Ambrose, *Slumber Song;* Gurlitt, *Song Without Words, Morning Song;* Reinecke, *Evening Peace, Barcarolle, At Sunset, Melody;* Rummel, *Romance;* Rogers, *Courtly Dance;* Thomé, *Remembrance, Cradle Song.*

Second Year:

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 32); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

Studies suggested: Köhler, *Op. 242* and *Op. 171;* Burgmüller, *Op. 100;* Gurlitt, *Op. 198.*

Sonatina: *Clementi, *Sonatina in C Major No. 1* or its equivalent required.

Pieces suggested: Heller, *L'Avalanche, Curious Story;* Schumann, *Album for the Young;* Gurlitt, *Wanderer's Song;* Lynes, *Rondoletto, Fairy Story, Hunting Song.*

Third Year:

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; triads; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna.*

Bach: First Year Bach, arranged by Foote.

Studies: *Köhler, *Op. 50;* Foote, *First Year Händel;* Gaynor, *Pedal Studies;* Heller, *Op. 47;* *Brauer, *Op. 15;* Gurlitt, *Op. 146.*

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies;* Tschaikowsky, *Song of the Lark;* Grieg, *Patriotic Song;* von Wilm, *Drolleries;* Scharwenka, *Barcarolle;* Handrock, *Scherzino, Op. 64.*

Fourth Year:

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna.*

Studies suggested: *Duvernoy, *Op. 120;* Bertini, *Op. 100;* Czerny, *Op. 636;* Jensen, *25 Piano Studies;* Heller, *Op. 46;* Gurlitt, *Op. 54.*

Bach: Little Preludes.

Sonatas or *Sonatinas* suggested (one required); Mozart, *Sonata in C Major;* Beethoven, *Sonata in G Minor, Op. 49;* Clementi, *Sonatina in D Major.*

Pieces suggested: Händel, *Courante* (Foote); Heller, *Il Penseroso;* Jensen, *Elfin Dance; Schytte, Youth and Joy;* Lack, *Cabaletta;* Chaminade, *Gavotte;* Dennée, *Tarantelle;* Grieg, *Album-leaf in A Major* and in *E Minor.*

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*No student will be admitted to the freshman music class unless she can play faultlessly all major and minor scales.

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page 92.)

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method;* de Bériot, *Violin Method;* Lamoureux, *Violin Method.*

Etudes suggested: Wohlfahrt, *Etudes;* Samie, *Etudes Mignonnes;* St. George, *30 Short Etudes;* Dancla, *One Octave Exercises.*

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all the positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hrimaly, *Scale Studies.*

Etudes suggested: Kayser, *36 Etudes;* Meerts, *Elementary Studies.*

Concertos suggested: Seitz, *Pupil's Concertos, G Major, No. 2.*

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The Voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Theory

A knowledge of notation; the formation of major and minor scales, and of major and minor triads; relative keys, simple time, tonality; and intonation.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical Music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical Music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical Music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in Music.

Requirements for Graduation

To be entitled to a diploma from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, pages 98-99, for Diploma in Music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano.

Each music student is required to take approximately forty-five hours of work a week. This is the equivalent of the number of hours assigned the students in the A.B. and B.S. courses, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the academic council.

During the regular examination week at the end of the second semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the College Music teachers. Those taking Preparatory Music will have an examination before the instructors in that department, and the director.

At the end of the first semester, examinations will be given to such students as apply for them, and to those who, in the opinion of the teacher and director, should take them.

Public School Music

In order to meet the demand for well-equipped public school music supervisors, Meredith College offers a four-year course leading to a diploma in this subject, the first two years of which are the same as for the regular music course. See pages 100-101.

The aim of this course is to train the student in subject-matter, to bring her to an appreciation of the general conditions to be found in the schoolroom, and to prepare her to meet, in an efficient manner, the supervisor's problems from the primary grades through the high school.

Students' Recitals

Students' recitals are held every Thursday at five o'clock. All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the discretion of their major professors. Preparatory students and college students not majoring in Music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a Diploma in Music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pursuing a musical education. Music students are required to attend all concerts given under the auspices of the College.

Recitals, which are free to all students, are given at intervals during the session by members of the Music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session, sufficient to pay for music supplies used. College students should deposit $5; preparatory students, $2.50. Music supplies will be under the direction of the College, and may be got from the secretary at her office hours. No music will be charged to students.

Outline of Course for Diploma in School of Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
*English Composition 1	6	9	61
*European History 1	6	9	67
*French 1 or German 1	6	9	64
*Theory 1	2	4	103
Recitals		1	96
Two half-hour music lessons each week		1	
††Practice		15	
Total hours for work each week, including preparation		48	

Sophomore Year

*English Literature 1	6	9	61
*French 2 or German 2	6	9	64
*Harmony 1	4	6	103
*Music History 1	4	6	105
Recitals		1	96
Two half-hour music lessons each week		1	
††Practice		15	
Total hours of work each week, including preparation		47	

*Each hour of recitation is supposed to require two hours of preparation.

†Students majoring in Organ practice one to two hours daily; the rest of their practice hours are in Piano.

‡Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis	2	3	104
Harmony 2	4	6	104
Music History 2	4	6	105
Music Pedagogy 1	2	1	106
*Electives	6	9	
Ensemble		1	107
Recitals		1	96
Two half-hour music lessons each week		1	
†‡Practice		20	
Total hours for work each week, including preparation		— 48	

Senior Year

Harmony 3	4	6	104
Music Pedagogy 2	2	3	106
*Electives	6	9	
Chamber Music		1	107
Interpretation		1	107
Recitals		1	96
Two half-hour music lessons each week		1	
§Practice		20	
Total hours for work each week, including preparation		— 42	

*Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education.

†Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano.

‡Juniors and seniors majoring in Voice practice two hours daily. The other hours are made up in sophomore Piano.

§Students majoring in Voice or Violin who have finished sophomore Piano may elect Piano, credit two semester hours.

Outline of Course for Diploma in Public School Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
*European History 1	6	9	67
*Theory 1	2	4	103
*English Composition 1	6	9	61
*French 1 or German 1	6	9	64
Recitals		1	96
Two half-hour piano lessons each week		1	
†Practice		15	
Total hours of work each week, including preparation		48	

Sophomore Year

*Harmony 1	4	6	103
*Music History 1	4	6	105
*English Literature 1	6	9	61
*French 2 or German 2	6	9	64
Ensemble		1	107
Recitals		1	96
Two half-hour piano lessons each week		1	
†Practice		12½ to 15	
Total hours of work each week, including preparation		45½ to 48	

*Each hour of recitation is supposed to require two hours of preparation.
†Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis	2	3	104
Harmony 2	4	6	104
*Music History 2	4	6	105
Public School Music 1	4	6	106
Music Pedagogy 1		1	106
*Psychology, 1st semester	3	9	55
*Education 2d semester	3		
Electives	3	9	
Recitals		1	96
Two half-hour voice lessons each week		1	
‡Practice		5 to 6	
Total hours of work each week, including preparation		47 to 48	

Senior Year

Education	6	9	55
Harmony 3	4	6	104
Public School Music 2	4	6	106
Music Pedagogy 2	2	3	106
*†Electives	6	9	
College Choir		1	108
Recitals		1	96
Two half-hour voice lessons each week		1	
‡Practice		9	
Total hours of work each week, including preparation		45	

*Each hour of recitation is supposed to require two hours of preparation.
†These elective hours may be chosen from the A.B. or B.S. course, subject to the approval of the dean, or another year's work in Piano may be taken.
‡Music students taking work in the college choir may count the time as one of the six practice hours.

Schedule of Recitations, School of Music

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9:00				Analysis Music Pedagogy 2		
10:00	English Comp. 1	French 1 French 2	English Comp.1	French 1 French 2	English Comp. 1	French 1 French 2
11:00		Harmony 1	Music History 1 Music Pedagogy 1		Harmony 1	Music History 1
12:00	Public School Methods 1	Harmony 3	Harmony 2	Public School Methods 1	Harmony 3	Harmony 2
1:30	Music History 2			Music History 2		
2:30	Public School Methods 2	Theory (a)	Theory (b)	Public School Methods 2 Interpretation	Theory (a)	Theory (b)
3:30				Choir Practice		
5:00	Violin Ensemble			Recitals	Piano Ensemble	

*Theoretical Department

DINGLEY BROWN, *Professor.*
MRS. WILLIAM JASPER FERRELL, *Professor.*
LAURA EIBERG, *Professor.*
MARTHA ALEXANDER MULLIN, *Professor.*
WILHELMINA BAYER CROWELL, *Professor.*
RUTH ALISON GOLDSMITH, *Associate Professor.*

Theory

1. Theory and Sightsinging (Solfeggio).

Required of freshmen. Two hours of class work and two hours of preparation a week. (*a*), Tuesday, Friday, 2:30; (*b*), Wednesday, Saturday, 2:30. Two semester hours credit.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Interval and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition; more advanced rhythm.

More advanced melody writing by dictation; continuation of chromatic intervals and triads.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

1. Harmony.

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Tuesday, Friday, 11. Four semester hours credit.

First semester: Intervals, triads and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences,

*Maximum credit allowed toward the A.B. or B.S. degree is twelve semester hours.

both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

2. Harmony.

Required of juniors. Elective for A.B. and B.S. students. Two hours a week for a year. Wednesday, Saturday, 12.

First semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

3. Harmony.

Required of seniors. Two hours a week for a year. Tuesday, Friday, 12.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

1. Musical Form and Analysis.

Required of juniors. Elective for A.B. and B.S. students. One hour a week for a year. Thursday, 9.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music with special reference to the sonata as the type of the perfect form.

Composition

1. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original piano composition in the forms of the classic period; Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

2. Instrumentation.

Open to students who have completed Composition 1. One hour a week for a year.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (*a*) string orchestra, (*b*) full orchestra, (*c*) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music

1. History of Music.

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Wednesday, Saturday, 11.

A detailed and intensive study of the history of Music from primitive times to the present time with the background of political and social history.

This course may not be taken until English Composition 1 and History 1 have been completed.

TEXT.—Matthews, *History of Music.*

2. Advanced History of Music.

Open to Music seniors. Two hours a week for a year. Monday, Thursday, 1:30.

A critical analysis of instrumental and vocal masterpieces of all periods, with special attention to orchestral and choral works.

Music Pedagogy

1. Music Pedagogy.

Required of juniors. One lecture each week. This work does not require preparation. Wednesday, 11.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

2. Music Pedagogy.

Required of seniors. One hour a week for a year. Thursday, 9.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

Public School Music Methods

1. Public School Methods.

Required of juniors and seniors in Public School Music. Elective for other students, and as such counts one hour toward a degree. Two hours a week for two years.

Problems and methods of music instruction in the grades and in the high school; beating time; sight-reading; individual and part singing; rote songs; how to conduct the music period; formation and conducting of school choruses and orchestras; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent, and to the community.

Ensemble Playing

1. Ensemble.

Required of juniors. One hour a week for a year. Friday, 5.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed instruments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight-reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

2. Chamber Music.

One hour a week. Required of seniors. Wednesday, 7:45-9:45 p. m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

1. Interpretation.

Required of seniors. One hour a week for the year. Thursday, 2:30.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the æsthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. One hour a week for a year. Thursday, 3:30.

The college choir is composed of approximately sixty voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occasionally in musical services Sunday afternoons, and on other public occasions.

Department of Pianoforte

Dingley Brown, *Professor.*
Laura Eiberg, *Professor.*
Oisette Calza-Bini, *Professor.*
Ruth Alison Goldsmith, *Associate Professor.*
Grace Parry, *Associate Professor.*

1. Freshman.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor and F;* Mozart, *F Major;* Clementi, *D Major.* Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. Sophomore.

Scales: Major and both forms of minor, in thirds, sixths, and tenths; similar and contrary motion; also two, three, and four to one; and all

Arpeggios: In sixths; eighths, and tenths, in similar and contrary motion.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299*, continued; Cramer, selected studies; Heller, *Op. 45;* Loeschhorn, *Op. 67, Bk. 1; Low Octave Studies;* Bach, *Three-part Inventions* (10 required).

Sonatas: Mozart, *In D;* Beethoven, *Op. 14, Nos. 1 and 2; Op. 2, No. 1;* and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor;* Raff, *La Fileuse;* Grieg, *Op. 43;* Rubinstein, *Romance;* Seeboeck, *Gondoliera;* MacDowell, *Woodland Sketches.*

3. Junior.

Scales: In double thirds, both major and minor.

Technique: Continued double notes. Moszkowski.

Etudes: Clementi, *Gradas ad Parnassum;* Haberbier, *Op. 53;* Jensen, *Op. 32;* Loeschhorn, *Op. 67, Bks. 2 and 3;* Heller, *Op. 16;* Kullak, *Op. 48, Bk. 2.*

Bach: Well tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3; Op. 26; Op. 27;* or others of same grade.

Pieces: Chopin, *Waltzes; Polonaises;* Schubert, *Impromptus;* Schumann, *Bird Prophet,* and modern works of the same grade of difficulty.

4. Senior.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70;* Bennett, *Op. 11;* Chopin; Thalberg; Rubinstein.

Bach: Well tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum;* Chopin, *Ballades G Minor* and *A Flat; Impromptu A Flat; Scherzo B Flat Minor;* Rubinstein, Fourth and Fifth *Barcarolle,* and others of the same grade, both ancient and modern.

5. Graduate Course.

For those desiring to prepare themselves more fully for teaching or for piano playing, a course will be arranged. Wide discretion will be exercised in selecting works to be studied.

Department of Organ

DINGLEY BROWN, *Professor.*

1. †FRESHMAN.

Scales: Major and both forms of minor, similar and contrary motion; also two, three and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46; Loeschhorn, Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor,* and *F;* Mozart, *F Major;* Clementi, *D Major.* Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. *SOPHOMORE.

Pedal technique established; organ touch; Clemmens, *Organ School,* Book 1; Stainer, *Organ School;* Horner, *Pedal Studies;* Whiting, *Pedal Studies for Beginners.*

Bach: Easy Preludes and Fugues; Choral Preludes; Hymn Playing. Easier pieces by Guilmant, Batiste, Lemare, Rogers, and others.

3. JUNIOR.

Studies: Nilson, *Pedal Studies;* Dudley Buck, *Pedal Phrasing Studies;* Bach, *Little Preludes* and *Fugues.*

Selections from Händel, Rheinberger, Guilmant, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

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†As students who take their diploma in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

*As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

4. Senior.

Bach: Greater Preludes and Fugues. Sonatas and other compositions of Händel, Mendelssohn, Rheinberger, Guilmant, Widor, Rogers, Dubois, Saint-Saens.

Adaptation of piano and orchestral scores for organ; transposition; sight reading; accompanying.

Department of Violin

Martha Alexander Mullin, *Professor.*

1. Freshman.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. Method for Violin, Nicholas Laoureaux.

Exercises: Dancla, *Daily Exercises;* Wolfhardt, *Melodious Studies,* 3d position; Sevcik, *Violin Technic, Books I* and *II;* exercises and double stops.

Etudes: Kayser, *Etudes, Books II* and *III;* Mazas, *Etudes Speciales.*

Pieces suggested: Ortmans, *Concerto, D Major;* Sitt, *Student Concertos;* Schubert, *Sonatinas;* Kriens, *Suite;* Accolay, *Concertos,* or studies and pieces of similar difficulty.

2. Sophomore.

Scales: Scales and Arpeggios in three octaves; Halir, *Preparatory Scale Studies.*

Exercises: Sevcik, *Books II* and *III;* exercises in thirds.

Etudes: Dont, *24 Etudes;* Léonard, *La Petite Gymnastique;* Wilhelmy, *Etudes.*

Pieces suggested: Accolay, *Concerto;* Vivaldi, *Concerto;* Correlli, *Sonatas, Nos. 8* and *10;* de Bériot; *Scène de Ballet;* David, *Romance;* Vieuxtemps, *Trois Morceaux de Salon;* Spohr, *Barcarolle.*

3. Junior.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique.*

Exercises: Sevcik, *Book IV;* Léonard, *La Grande Gymnastique;* Flesch, *Urstudien.*

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *12 Etudes.*

Sonatas: Nardini, *D Major;* Händel, *A Major, No. 6;* Tartini, *G Minor.*

Pieces suggested: de Bériot, *Concertos, Nos. 9,* 8, and 7*;* Rode, *Concertos, A Minor No.* 7 and *E Minor No. 8;* Vieuxtemps, *Ballade* and *Polonaise, Romance in F;* Beethoven, *Romanze in F;* and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor No. 4, A Major No. 1, D Major No. 3, F Major No. 7;* Beethoven, *D Major No. 1;* quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. Senior.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *24 Etudes;* Gavinies, *Caprices;* Campagnoli, *Caprices.*

Sonatas: Bach, *G Minor; E Major;* Leclair, *Le Tombeau;* Ciaccona, *Vivaldi.*

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawksi; other standard compositions.

Chamber Music: Sonatas for Violin and Piano— Beethoven, *Nos. 5* and 7*;* Mozart, *Nos. 10, 11,* and 12*;* Schumann, *A Minor;* Brahms, *D Minor;* trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. Graduate Course.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tschaikowsky, Ernst, Lalo, and others.

Department of Voice

Blanche Snider, *Professor.*
Alice Florence Stitzel, *Professor.*
Mildred Mary Rodiger, *Professor.*

1. Freshman.

Vocal anatomy; tone placing and formation; development of the chest; breath control; breathing allied with attack; staccato.

Studies: Behnke and Pearce, Vaccai, Abt, Nava.

Songs suggested: Cowan, *Snowflakes;* Gaynor, *Group of Five Songs;* Shelley, *The Arabian Slave;* H. Norris, *Thou art so like a Flower.*

2. Sophomore.

The technical work of the freshman year continued; exercises for equalization of registers.

Studies: Vaccai, Abt, Nava, Vigna, Bordogni, Panofka, Concone.

English and *American songs* suggested: Huntington Woodman, *An Open Secret;* Whitney Coombs, *An Indian Serenade;* Cadman, *The Shrine;* A. Whiting, *Three Songs, Op. 21;* M. Beach, *A Prelude,*

3. Junior.

Technical work continued; dynamics; the portamento; mordents; trills; cadenzas.

Studies: Concone, Marchesi, Panseron.

Arias from the following oratorios: Händel, *The Messiah;* Mendelssohn, *Elijah; from the following operas:* Gluck, *Orpheus and Eurydice;* Gounod, *Faust;* Bizet, *Carmen;* Massenet, *Manon.*

Songs selected from the following: American and English composers, MacDowell, La Forge, Salter, Spross, S. Homer, A. Ware, Van der Stucken, Chadwick, Parsons, Damrosch, Huhn; *German composers,* Schubert, Schumann, Franz, Lassen, Abt, Mendelssohn; *Italian Composers,* Marchesi, Lamperti, Dell, Sede, Bordogni, Bordese; *French composers,* R. Hahn, Massenet, Fauré, Godard, Thomé, Lemaire, Viardot.

4. Senior.

Technical work continued.

Selections from the following: Arias from the following oratorios: *The Messiah, Samson, The Creation, Elijah, Gallia, Stabat Mater* (Rossini), and from classic and modern operas. Songs from modern and classic composers continued.

Needs of the College

The standard of college education is advancing so rapidly in the South that it will be necessary for the endowment to be constantly increased, if Meredith is to carry out the ideals of its founders. Each year the need of additional library and laboratory equipment makes itself more strongly felt, and higher salaries are demanded by experienced college-trained teachers. As $500,000 is generally recognized as the *minimum* endowment for a standard college, gifts to increase the endowment fund are especially needed.

No new buildings will be erected on this site for the reason that the Trustees have already voted to remove the institution to a larger campus. This change of site will be made at the earliest possible moment. Such a situation will present many opportunities for friends to assist in our equipment.

Among the demands will be:

1. New Dormitories.
2. Science Building.
3. Increase of General Endowment.
4. Endowment of Professorships.
5. Loan Fund.
6. Scholarships.*
7. Gymnasium.
8. Infirmary Building.
9. Library Building.
10. Music Building.
11. Laundry Building.
12. Pipe Organ.

Since many in the State are unable to make large donations, we must depend for the present mainly on legacies and numer-

*Income from two thousand dollars will endow a tuition scholarship; income from seven thousand dollars at six per cent will endow a scholarship covering all expenses in the literary course.

ous small gifts; hence we suggest the following forms to any desiring to make a bequest to the College in their wills:

I give and bequeath to Meredith College the sum of..... dollars, for the use and benefit of the said College.

I give and bequeath to Meredith College the sum of.....

thousand dollars, to be invested and called the..... Scholarship (or Professorship).

I give and bequeath to Meredith College the sum of.....

thousand dollars, to be used for a ..... building.

Register of College Students

A.B. and B.S. Courses

SENIOR CLASS

Arnette, Annie Juanita, A.B.....Wagram
Brewer, Ann Eliza, A.B.....Raleigh
Brown, Annie Katherine, A.B.....Lewiston
Couch, Ruth Richardson, B.S.....Fayetteville
Dowell, Lilla Earle, B.S.....Birmingham, Ala.
Durham, Wilma Cansler, B.S.....Lumberton
English, Ethel Evangeline, B.S.....Mars Hill
Felton, Alethea, A.B.....Beaufort
Gibson, Ruth, B.S.....Gibson
Gordon, Lizzie, A.B.....Baskerville, Va.
Hart, Virginia Elizabeth, A.B.....Meherrin, Va.
Hollowell, Minnie Virginia, A.B.....Edenton
Huggins, Hettie, A.B.....Hendersonville
Inscoe, Josie Lucile, B.S.....Castalia
Mathews, Ellison Kathleen, A.B.....Clinton
Moore, Bertha Wilson, A.B.....Hamlet
Nooe, Sarah, A.B.....Statesville
Olive, Lowney Virginia, A.B.....Mount Airy
Sentelle, Mary Evelyn, B.S.....Tarboro
Sykes, Claudilene, B.S.....Castalia

JUNIOR CLASS

Allen, Jessis Estelle, A.B.....St. Pauls
Bowden, Margaret Louise, A.B.....Charlotte
Bowen, Annie Goulder, A.B.....Raleigh
Cobb, Lela Edna, A.B.....Gastonia
Crozier, Dolores, A.B.....Raleigh
Duncan, Margaret Meadows, A.B.....Nathalie, Va.
Foreman, Banks, A.B.....Albemarle
Freeman, Ruth, A.B.....Hamlet
Harris, Annie Wood, A.B.....Elizabeth City
Hocutt, Olivia, A.B.....Ashton
Horton, Lillian Myatt, B.S.....Raleigh
Jessup, Clara Mae, A.B.....South Hill, Va.
Kendrick, Elizabeth, A.B.....Raeford

Kendrick, Lois Ida, A.B.....Cherryville
Knight, Elizabeth Louise, A.B.....Chase City, Va.
Leonard, Gladys, A.B.....Ramseur
Lineberry, Annie Ruth, A.B.....Raleigh
Livermon, Lydia Ruth, A.B.....Norfolk, Va.
Lowe, Alice Louise, A.B.....Chadbourn
Mays, Louise, A.B.....Portsmouth, Va.
Mays, Phillis, A.B.....Portsmouth, Va.
Moore, Erma Marsh, B.S.....Winston-Salem
Owens, Velma Daphne, A.B.....Walstonburg
Pritchett, Barre, B.S.....Greensboro
Ruffin, Miriam Virginia, B.S.....Raleigh
Smith, Lois Lurlene, A.B.....Seaboard
Spainhour, Ruby Snidor, A.B.....Wilkesboro
Sullivan, Mary Elizabeth, A.B.....Pinnacle
Tuttle, Clarice Louise, A.B.....Wallburg
Underwood, Iola Thomasine, A.B.....Canton
White, Bernice Jeannette, B.S.....Winston-Salem
Wyatt, Margaret Elizabeth, A.B.....Winterville
Yelvington, Lorna Ruth, A.B.....Clayton

SOPHOMORE CLASS

Beaman, Joyner, A.B.....Stantonsburg
Beaty, Addie Elizabeth, A.B.....Wilson Mills
Benthall, Nell Cropsy, A.B.....Woodland
Bostic, Lessie, A.B.....Beulaville
Britton, Janie, A.B.....Vineland
Buffalo, Ruth, B.S.....Garner
Cherry, Frances Mark, A.B.....Mount Olive
Covington, Andrea, A.B.....Wadesboro
Davenport, Bessie, A.B.....Pineville
Day, Phebe, A.B.....Booneville
Deans, Nell Laurie, A.B.....Colerain
Dixon, Vera, A.B.....Shelby
Earp, Elizabeth, A.B.....Selma
Fleming, Margaret, A.B.....Greenville
Foote, Bernice, A.B.....North Wilkesboro
Gillette, Ethel, B.S.....Maysville
Gower, Dorothy Robertson, A.B.....Clayton
Grubbs, Laura Edna, B.S.....Laurinburg
Haywood, Frances, A.B.....Mount Gilead
Herring, Susie, A.B.....Cheng Chow, China

Howard, Frances Hunter, B.S.....Hickory
Horn, Marie Pattie, A.B.....East Bend
Howard, Mamie Lee, A.B.....Roseboro
Josey, Mary Powell, A.B.....Scotland Neck
Kimzey, Elizabeth, A.B.....Horse Shoe
Lowe, Ida Elizabeth, A.B.....Chadbourn
Martin, Beatrice, A.B.....Fuquay Springs
Nooe, Katharine Vanney, A.B.....Statesville
O'Briant, Sarah Gladys, B.S.....East Durham
Plybon, Helen Virginia, A.B.....Durham
Powell, Martha Whitaker, B.S.....Tarboro
Rainwater, Pauline, A.B.....Wadesboro
Reams, Nannie, B.S.....Morrisville
Reams, Susie Allen, A.B.....Morrisville
Sawyer, Effie, A.B.....Belcross
Sawyer, Elizabeth, A.B.....Belcross
Strickland, Gladys, A.B.....Dunn
Thompson, Tura, A.B.....Mars Hill
Tolar, Marjaline Emma, A.B.....Rennert
Wall, Gladys Elizabeth, B.S.....Wallburg
Ward, Annie Hope, A.B.....Bosley
West, Mabel Moyer, A.B.....Wilmington
West, Wilma May, A.B.....Warsaw
Williams Vera Lou, A.B.....Richlands
Young, Edith Mildred, A.B.....Fletcher

FRESHMAN CLASS

Allen, Marion, B.S.....Lumberton
Anderson, Alwayne, B.S.....Hayesville
Anderson, Fannie, A.B.....Rich Square
Averitt, Irene, A.B.....Garner
Atkinson, Esther Barlow, A.B.....Vista
Baker, Helen, A.B.....Canonsburg, Pa.
Barker, Ruby, A.B.....Durham
Barnes, Virginia, B.S.....Henderson
Bobbitt, Catherine, B.S.....Louisburg
Booth, Caroline, A.B.....Catawba
Bowen, Mary Elizabeth, A.B.....Raleigh
Bowen, Gertrude, B.S.....Durham
Bowers, Mary Brewer, A.B.....Wake Forest
Brickhouse, Helen, A.B.....Creswell
Britton, Ruth Shaw, A.B.....Colerain
Broughton, Gladys Caroline, B.S.....Zebulon

Broughton, Swannanoa Helen, B.S.....Zebulon
Brumsy, Mildred, B.S.....Currituck
Bunn, Lena Elizabeth, A.B.....Zebulon
Campbell, Mary Elizabeth, A.B.....Eastman, Ga.
Covington, Mary, A.B.....Wadesboro
Current, Blanche, A.B.....Cleveland
Currin, Gladys, A.B.....Angier
Daniel, Elizabeth, A.B.....Wilson
Daniel, Iona, B.S.....Henderson
Danner, Annie, A.B.....Catawba
Davis, Bessie Alline, B.S.....Raleigh
Dean, Lucretia Webb, A.B.....Louisburg
Dellinger, Blanche Lee, A.B.....Cherryville
Durham, Margaret, A.B.....Lumberton
Elliott, Annie Laurie, A.B.....Andrews
Ellis, Susan Wincey, A.B.....Ramseur
Evans, Lillian Shanks, A.B.....Henderson
Flora, Minnie, A.B.....Shawboro
Foster, Katie Fay, A.B.....Purlear
Francis, Grace, A.B.....Waynesville
Franklin, Mary Page, A.B.....Raleigh
Frye, Flora Belle, B.S.....Carthage
Frye, Jennie Cora, B.S.....Carthage
Garrett, Juanita, A.B.....Sylva
Grant, Effie, B.S.....Selma
Griffin, Mary Grant, A.B.....Woodland
Grizzard, Mary Norfleet, B.S.....Rosemary
Hales, Clara Lee, A.B.....Pikesville
Hamrick, Bernice, A.B.....Shelby
Harrell, Sadie Cornelia, B.S.....Edenton
Harrell, Sallie, B.S.....Aulander
Harris, Annie Fleming, A.B.....Mapleville
Harris, Leona, B.S.....Portsmouth, Va.
Harville, Virgie, A.B.....Thomasville
Hatcher, Raeford, A.B.....Rose Hill
Haynes, Alice, A.B.....Mount Airy
Henderson, Sarah, B.S.....Hendersonville
Higgs, Elizabeth, A.B.....Greenville
Hilliard, Emily Cole, A.B.....Warrenton
Hocutt, Naomi Hull, A.B.....Ashton
Hough, Sallie, A.B.....Norwood
Howard, Mabel, A.B.....St. Pauls
Howard, Mamie Lee, A.B.....Roseboro

Hylton, Lettie Mary, A.B.....Winston-Salem
Jordan, Ruby Frances, A.B.....Bladenboro
Kendrick, Alma Lula, A.B.....Cherryville
Kluttz, Alice Margaret, B.S.....Asheville
Lewis, Mary Lou, A.B.....Scotland Neck
Little, Emma Sarah, B.S.....Wadesboro
Little, Mary Evelyn, B.S.....Suffolk, Va.
Little, Mary Louise, A.B.....Greenville
McBrayer, Dorothy Suttle, A.B.....Shelby
McClure, Pauline Edith, B.S.....Canton
McCuiston, Avhlee Elizabeth, B.S.....Kernersville
Mace, Cora Jeanette, A.B.....Reidsville
Marshburn, Sallie, A.B.....Maple Hill
Martin, Blanche, B.S.....Benson
Martin, Mary Blount, A.B.....Hickory
Miller, Dorothy Quinn, A.B.....Kinston
Mills, Edna, A.B.....Apex
Milton, Vera Pearl, B.S.....Wilmington
Moore, Grace Laura, A.B.....Hamlet
Moore, Mary, A.B.....Clinton
Morgan, Edith Lucina, A.B.....Marshville
Moss, Bessie Lee, A.B.....Glennville
Murchison, Minnie Lambert, A.B.....Gulf
Murray, Annie Ruth, A.B.....Rose Hill
Neal, Lucille, B.S.....Macon
Nevercel, Julia Georgianna, A.B.....Asheville
Newton, Esther, B.S.....Thomasville
Norman, Ruth, B.S.....Columbia
Oldham, Mabel Elizabeth, A.B.....Robersonville
Overton, Margaret, A.B.....Colerain
Owen, Helen, B.S.....Canton
Parker, Clara Lucile, A.B.....Heathsville
Peele, Sallie Prudence, A.B.....Lewiston
Perry, Winifred, A.B.....High Point
Phillips, Geneva Lee, A.B.....Ingalls
Poplin, Velma Iola, A.B.....Norwood
Powers, Mary, A.B.....Maple Hill
Privott, Caroline, B.S.....Edenton
Rickett, Winnie, A.B.....Andrews
Rogers, Blanche, B.S.....Fayetteville
Russell, Ruby Thomas, A.B.....Laurinburg
Sample, Lelia Gertrude, B.S.....Elizabeth City
Scarborough, Mary Augusta, B.S.....Hoffman

Sexton, Effie Viola, B.S.....Whitakers
Shore, Nona I., A.B.....East Bend
Slattery, Nell Narcissus, A.B.....Hendersonville
Smith, Jewel, A.B.....Siler City
Smith, Pattie Earl, B.S.....Greenville
Tatum, Mary Elizabeth, B.S.....Mocksville
Thomas, Mary Emma, A.B.....Cameron
Townsend, Beatrice, A.B.....Fair Bluff
Wagoner, Edna Viola, A.B.....Whitehead
Wagoner, Merle, A.B.....Whitehead
Wallace, Mary, B.S.....Starr
Walton, Edna Earle, A.B.....Jacksonville
Watts, Mary Blanche, B.S.....Huntersville
White, Margaret Virginia, A.B.....Edenton
White, Martha Elizabeth, B.S.....Hertford
Wilkinson, Rachel, A.B.....Belhaven
Wilder, Lucille Robert, B.S.....Clayton
Wilkins, Sallie Robert, B.S.....Watha
Williams, Ellen Elizabeth, A.B.....Wingate

SPECIALS

Barrier, Virginia Lee, A.B.....Mt. Ulla
Dula, Mary, A.B.....Lenoir
Fogleman, Bonnie Dare, B.S.....Greensboro
Horner, Lessie Lee, B.S.....West Durham
Mann, Rosa Blanche, B.S.....Merry Oaks
Reynolds, Lulie Snow Virginia, B.S.....Raleigh
Tidwell, Lenna, A.B.....Andrews
Weston, Mozelle, B.S.....Atkinson

Summary

SENIORS:		
Registered for A.B. degree	12	
Registered for B.S. degree	8	
Total		20
JUNIORS:		
Registered for A.B. degree	28	
Registered for B.S. degree	5	
Total		33
SOPHOMORES:		
Registered for A.B. degree	37	
Registered for B.S. degree	8	
Total		45
FRESHMEN:		
Registered for A.B. degree	80	
Registered for B.S. degree	41	
Total		121
Total registered for A.B. degree	157	
Total registered for B.S. degree	62	
Total number college classmen		219
Special	8	
Total irregulars		8

Students from other schools taking work in the colleges are as follows:

From Art classmen	10	
From Music classmen	83	
From Music irregulars	29	
		122
Total		349

Register of Students

School of Art

SENIOR CLASS

Tillery, Mary Hallie.....Scotland Neck

SOPHOMORE CLASS

Nash, Elizabeth.....Elizabeth City

FRESHMAN CLASS

Bunn, Georgia.....Spring Hope
Clark, Monta Janie.....Troy
Johnson, Stella Beatrice.....Apex
Kendrick, Novella Jane.....Cherryville
Lancaster, Emma.....Battleboro
Love, Annie Louise.....Elizabeth City
Massey, Dimmock Dawson.....Wakefield
Wilkinson, Mary Elizabeth.....Belhaven

ART ONLY

Andrews, Martha Bailey Hawkins.....Raleigh
Badger, Ruth Hortense.....Raleigh
Baker, Lucretia.....Raleigh
Coburn, Mrs. Rosini.....Raleigh
Dean, Eva Louise.....Raleigh
Dunn, Margaret Irene.....Raleigh
Holmes, Lucile.....Graham
Murphy, Florence.....Raleigh
Nichols, Mrs. Lawrence Emmett.....Raleigh
Parry, Grace.....Raleigh
Ward, Stella Mae.....Raleigh
Wooten, Emma Mary.....Raleigh
York, Margaret.....Raleigh
Zinn, Dixie May.....Raleigh

Summary

Seniors	1	
Sophomores	1	
Freshmen	8	
Total number college classmen		10
Art only	14	14
Students from other Schools electing work in Art	6	
Students from other Schools electing work in Art History	10	
Students from other Schools electing Art Education	6	
		22
Total		46

Register of Students

School of Music

SENIOR CLASS

Baley, Evelyn, *Piano*.....Marshall
Blalock, Mary Lily, *Public School Music*.....South Hill, Va.
Carroll, Katherine Elizabeth, *Piano*.....Winterville
Hedrick, Madge Thomas, *Piano*.....Hertford
Holmes, Helen Hope, *Voice*.....Edenton
Huntley, Mary Elizabeth, *Piano*.....Wadesboro
Johnston, Nellie Mae, *Public School Music, Voice*.....Raleigh
Mercer, Carolyn, *Organ*.....Wilson
Nye, Beatrice, *Public School Music*.....Kings Mountain
Poole, Bessie Lee, *Voice*.....Raleigh
Wallace, Edna Elizabeth, *Public School Music*.....Lexington, S. C.

JUNIOR CLASS

Cooper, Annie Rebecca, *Piano*.....Raleigh
Johnson, Thelma, *Piano*.....Clinton
Lawrence, Annie Warren, *Public School Music*.....Fuquay Springs
Mattison, Gertrude, *Piano*.....Raleigh
Paul, Fannie, *Piano*.....Wilson
Penny, Pauline, *Public School Music*.....Cary
Rowland, Florence Beulah, *Voice*.....Rocky Mount
Rowland, Winnie Mae, *Public School Music*.....Rocky Mount
Sentelle, Helen Rebecca, *Public School Music*.....Tarboro

SOPHOMORE CLASS

Boone, Mary Virginia, *Piano*.....Rich Square
Boyd, Esther, *Piano*.....Roxboro
Chaney, Margaret Lucile, *Public School Music*.....Wingate
Cox, Joscelyn, *Organ*.....Asheville
Fleetwood, Elma, *Public School Music*.....Jackson
Fleetwood, Thelma, *Voice*.....Jackson
Fisher, Grace, *Voice*.....Fairmont
Fleming, Marie, *Piano*.....Manson
Gower, Geraldine Gladys, *Piano*.....Clayton
Grady, Annie Nursie, *Piano*.....Goldsboro
Gregory, Jennie Poyner, *Piano*.....Moyock

Holloman, Janet Whitfield, *Piano*.....Jackson
Honeycutt, Ruby Lee, *Piano*.....Raleigh
Lawrence, Lois, *Piano*.....Apex
Maclean, Lavita Anderson, *Piano*.....Franklin, Va.
Patton, Pauline, *Voice*.....Morganton
Rouse, Lillian Aileen, *Piano*.....Winterville
Taylor, Mildred Frances, *Piano*.....Rutherfordton
Wall, Iola, *Piano*.....Wallburg
Wall, Mary Christine, *Piano*.....Wallburg
White, Frances Dorcas, *Voice*.....Scotland Neck
Wilson, Louise, *Piano, Public School Music*.....Manson
Wilson, Naomi Utley, *Piano*.....Holly Springs
Wray, Mary Elizabeth, *Piano*.....Burnsville

FRESHMAN CLASS

Beach, Susie May, *Piano*.....Tabor
Biggs, Mary McMillan, *Piano*.....Lumberton
Bunn, Mary Pearl, *Piano*.....Zebulon
Channel, Helen Corrine, *Piano*.....Portsmouth, Va.
Colwell, Leona Chandos, *Piano*.....Wilmington
Cox, Rannie, *Piano*.....Richlands
Elkins, Annie Lillian, *Piano*.....Whiteville
Falls, Ruth Elizabeth, *Voice*.....Laurinburg
Fulk, Magdalene, *Piano*.....Pilot Mountain
Gardner, Cate Monroe, *Piano*.....Warrenton
Gibbs, Ola, *Voice*.....Marion
Greene, Katherine, *Piano*.....Oxford
Gregory, Rosa Lee, *Voice*.....Kershaw, S. C.
Harville, Ruby Elma, *Voice*.....Thomasville
Heath, Mary, *Piano*.....Harmony
Heatherly, Ruth, *Piano*.....Cooleemee
Hollowell, Ethel, *Piano*.....Edenton
Horne, Edna, *Voice*.....Mocksville
Horne, Eunice, *Piano*.....Wilmington
Howard, Georgia Lee, *Piano*.....St. Pauls
Lassiter, Mozelle, *Public School Music*.....Apex
Lewis, Blanche Eleanor, *Voice*.....Atkinson
McClelland, Lelia Salome, *Piano*.....Littleton
McFarland, Burvelle, *Piano*.....Lynchburg, Va.
May, Annie Lou, *Voice*.....Asheville
Moss, Jeanne, *Voice*.....Forest City
Newton, Ruth Osborne, *Piano*.....Whiteville
O'Kelley, Mary, *Piano*.....Raleigh

Patterson, Velma, *Piano*.....Coats
Poole, Winona, *Violin*.....Raleigh
Shipp, Elsie Parker, *Public School Music*.....Durham
Smith, Frances, *Voice*.....Bethel
Smith, Laura Suter, *Voice*.....New Bern
Sorrell, Lydia Iris, *Piano*.....Lillington
Thompson, Elsie, *Piano*.....Lumberton
deVlaming, Isabel, *Piano*.....Roxboro
Wallace, Bonnie J., *Piano*.....Carthage
Wiggins, Pearl, *Piano*.....Wendell
Williams, Margaret Evans, *Voice*.....Edenton
Wray, Annie Hall, *Piano*.....Burnsville

IRREGULARS

Arnold, Edna Joan, *Piano*.....Elkin
Barbee, Evelyn Clyde, *Piano*.....Morrisville
Britt, Louise Sallie, *Piano*.....Calypso
Cowan, Rosebud, *Piano*.....Cremo
Currin, Mary Willard, *Piano*.....Henderson
Davis, Mildred, *Voice*.....Raleigh
Fonville, Elizabeth, *Voice*.....Jacksonville
Hobbs, Sadie, *Piano*.....Edenton
Jenkins, Reatha, *Piano*.....Fairmont
Lewis, Mary Ethel, *Piano*.....Fairmont
Mills, Mary Elizabeth, *Piano*.....Atkinson
Moore, Sudie May, *Piano*.....Concord
Moss, Mary Lillian, *piano*.....Youngsville
Newton, Corinna, *Piano*.....Hurdle Mills
Payne, Eunice Irene, *Piano*.....Taylorsville
Pegram, Mary Lucia, *Piano*.....Canton
Prichard, Sallie Tannahill, *Piano*.....Henderson
Segraves, Myrtle, *Piano*.....Holly Springs
Sexton, Gladys Dawn, *Piano*.....New Bern
Smith, Ruby Dale, *Piano*.....Burlington
Stewart, Bettie LaFayette, *Piano*.....Raleigh
Tomlinson, Bessie, *Piano*.....Lucama
Walker, Grace, *Piano*.....Currituck
Watson, Mallie Barbara, *Voice*.....Fayetteville
Weaver, Helen, *Voice*.....Draper
Weston, Gena Katherine, *Piano*.....Atkinson
Williams, Annie Grace, *Piano*.....Lumberton

Students Not in Residence Taking College Music Only

Allen, Mrs. Gertrude, *Voice*.....Raleigh
Benson, Mrs. Lula, *Voice*.....Raleigh
Bernard, Louise, *Voice*.....Raleigh
Brockwell, Mary, *Violin*.....Raleigh
Brown, Susie, *Voice*.....Raleigh
Cahoon, Cadie, *Voice*.....Raleigh
Carroll, Mary Jane, *Voice*.....Raleigh
A.B. Meredith College.
Coburn, Mrs. Rosina, *Voice*.....Raleigh
Dean, Eva Louise, *Voice*.....Raleigh
A.B. Meredith College.
Deem, Blanche, *Voice*.....Raleigh
Dewar, Susan, *Piano*.....Raleigh
Dughi, Helen, *Voice*.....Raleigh
Dughi, Margaret, *Voice*.....Raleigh
Edwards, Mrs. Annie Bagwell, *Voice*.....Raleigh
Ferrell, Ethel Lois, *Voice*.....Raleigh
Hamilton, Elsie, *Voice*.....Raleigh
Harrington, Carl Elbridge, *Voice*.....Raleigh
Horton, Florrie, *Voice*.....Raleigh
Jones, Mrs. Emma, *Voice*.....Raleigh
Kirkpatrick, Georgia, *Piano*.....Raleigh
Lazarus, Freda, *Piano*.....Raleigh
Maynard, Carey, *Violin*.....Raleigh
Moore, Mrs. Flonnie Warren, *Voice*.....Raleigh
Nall, Annie Mabelle, *Voice*.....Raleigh
A.B. Meredith College.
Nobles, Flossie, *Voice*.....Apex
Norwood, Clina, *Voice*.....Raleigh
Olive, Walter W., *Voice*.....Apex
Owens, Henrie Etta, *Voice*.....Raleigh
Parker, Janie Baldwin, *Organ*.....Raleigh
Diploma in Piano, Meredith College.
Parry, Grace, *Voice*.....Raleigh
Perry, Mary Beulah, *Voice*.....Raleigh
Riddle, Caswell, *Voice*.....Raleigh
Rogers, Carmen Lou, *Voice*.....Raleigh
A.B. Meredith College.
Scruggs, Lillie Mae, *Piano*.....Raleigh
Sears, Alfred L., *Voice*.....Raleigh
Seligson, Sylvia, *Piano*.....Raleigh
Smith, Mrs. Helena, *Voice*.....Raleigh
Stephenson, Lina, *Voice*.....Raleigh

Swain, Mrs. Mary Allen, *Voice*.....Raleigh
Wiggs, Mary, *Voice*.....Raleigh
Wiggs, Rosa, *Piano*.....Raleigh
Williams, Evelyn, *Voice*.....Raleigh
Williamson, Gladys, *Voice*.....Raleigh
Woodall, Ben Earle, *Voice*.....Raleigh

Summary

SENIORS:

Registered for Diploma in Piano	4	
Registered for Diploma in Organ	1	
Registered for Diploma in Voice	3	
Registered for Diploma in Public School Music	4	
Total		12

JUNIORS:

Registered for Diploma in Piano	4	
Registered for Diploma in Voice	1	
Registered for Diploma in Public School Music	4	
Total		9

SOPHOMORES:

Registered for Diploma in Piano	16	
Registered for Diploma in Organ	1	
Registered for Diploma in Voice	4	
Registered for Diploma in Public School Music	3	
Total		24

FRESHMEN:

Registered for Diploma in Piano	25	
Registered for Diploma in Violin	1	
Registered for Diploma in Voice	12	
Registered for Diploma in Public School Music	2	
Total		40

Total classmen registered in each department of Music:

Piano	49	
Organ	2	
Violin	1	
Voice	20	
Public School Music	13	
Total		85

Irregular students:

Piano	24	
Voice	3	
Total		27

Summary of Students Not in Residence Taking College Music Only

Piano	5	
Violin	2	
Voice	35	
Organ	2	
Total		44

Students from other schools taking College Music are as follows:

From college classmen	10	
From the unclassified	2	
Total		12
Final total		168

Final Summary Students Taking College Work

Classmen in college	219	
Special college	8	
Students from other schools taking one or more courses in the college	122	
		349
Classmen in Art	10	
Art only	14	
Students from other schools taking work in Art	6	
Students from other schools taking work in Art History	10	
Students from other schools electing Art Education	6	
		46
Classmen in Music	85	
Irregulars in Music	27	
College Music only	44	
Students from other schools taking work in College Music	12	
		168
Total		563
Deducting students counted in more than one school		159
Total		404

Summary by States

North Carolina	384
Virginia	14
South Carolina	2
Alabama	1
Georgia	1
Pennsylvania	1
China	1
Total	404

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Meredith College

QUARTERLY BULLETIN

1921-22

Commencement Number

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MEREDITH COLLEGE

MAY, 1922

School of Art Exhibit

Diploma Exhibit of Miss Mary H. Tillery

One of the most enjoyable occasions of Commencement was the Art Exhibit of Miss Mary H. Tillery. The studios were open from 4:30 to 6 p. m., May 26, and many of the students, faculty, and other friends were present. Some of Miss Tillery's friends helped receive the visitors and others served refreshing punch.

The exhibit itself was one of great interest. Miss Tillery is gifted with originality and diversity of talent. Her ideas of value and use of color are good. In one of her latest oil paintings, an original illustration, "Sir Gawain and the Green Knight," one sees some of her best brush work, showing freedom and atmosphere. Among the portrait studies, "A Confederate Veteran," deserves special mention; and she copied very successfully Hogarth's "Shrimp Girl." She seemed equally at home in all mediums, and also did creditable designing. A pattern for cretonne was excellent in color and accented spots were well balanced.

General Exhibit

The exhibit of the whole School of Art was held on Monday afternoon, May 29, from 4 to 6 p. m. It was enjoyed by the commencement visitors as well as the college community. The interest in it was especially keen this year because Miss Ida

Poteat, the founder of the department at Meredith, has returned after a year's absence and her teaching is again an inspiration to all her students.

The usual methods the School has stood for were used with success, in fact, some of the students gave promise of unusual success later on.

Miss Poteat's class in art education is a class doing some normal work. In their exhibit some very interesting problems were worked out.

Miss Noble's class in china painting had their usual excellent display of work. The enameled work had a prominent place and was well done.

The following is a list of those exhibiting work:

Misses Tillery, Nash, Bunn, Clark, Johnson, Kendrick, Lancaster, Love, Massey, Dawson, Andrews, Badger, Baker, Dean, Dunn, Holmes, Murphy, Parry, Ward, Wootten, York, Quinn, Mesdames Coburn and Nichols.

Senior Play

"The Piper," by Josephine Preston Peabody, was the play chosen by the senior class for the opening event of Commencement, Saturday, May 27. The choice of this play was rather in the manner of a departure from the type of play given at Meredith in former years. It is a fanciful, idyllic production, depending largely for its success upon the sympathetic interpretation of characters, and requiring skilled acting to keep that peculiar charm which makes it a play especially suited for college dramatics. Under the direction of Dr. W. C. Horton, director of the Community Players of Raleigh, the class of 1922 succeeded in presenting "The Piper" in a light, delicate manner which pleased the large number of alumnæ and friends who filled the Chapel to see the play.

The story of the play is a continuation of the story of "The Pied Piper of Hamelin." After the piper had charmed the

children of Hamelin and led them away under the hill, he found that his revenge was not sweet because he alone could not make them happy. Eventually he had to allow them to return to their homes, just in time to save the life of the little lame boy's mother, who was dying of grief. The piper, however, could not be prevailed upon to stay in Hamelin, for, as he said, "There's so much piping to do, I must be off and gone." And the piper is still at work piping away the rats and mice from our homes, but never our children.

The cast was as follows:

THE CAST

STROLLING PLAYERS

The Piper.....Evelyn Baley
Michel, the Sword-eater.....Lilla Earle Dowell
Cheat, the Devil.....Bertha Moore
Other Strollers.....Ruth Gibson, Bessie Hart, Claudilene Sykes

MEN AND WOMEN OF HAMELIN

Jacobus, the Burgomeister.....Ann Eliza Brewer
Kurt, the Syndic.....Carolyn Mercer
Peter, the Cobbler.....Mary Lily Blalock
Hans, the Butcher.....Elizabeth Gordon
Axel, the Smith.....Helen Holmes
Martin, the Watch.....Juanita Arnette
Peter, the Sacristan.....Madge Hedrick
Anselm, a Young Priest.....Nellie Mae Johnston
Old Claus, a Miser.....Hettie Huggins
Town Crier.....Claudilene Sykes
Veronika, Wife of Kurt.....Beatrice Nye
Barbara, Daughter of Jacobus.....Mary Tillery
Wife of Hans, the Butcher.....Wilma Durham
Wife of Axel, the Smith.....Sarah Nooe
Wife of Martin, the Watch.....Minnie Hollowell
Old Ursula.....Alethea Felton
Wife of the Crier.....Kathleen Matthews

CHILDREN

Jan.....Beth Carroll
Hansel.....Lucile Inscoe
Isle.....Kathryn Brown
Trude.....Edna Wallace
Rudi.....Evelyn Sentelle
Prude.....Juanita Arnette
Retsel.....Beth Huntley
Sudi.....Ruth Couch

SCENES

Act I.—The Market-place in Hamelin.
Act II.—Scene I. Inside the "Hollow Hill."
Scene II. The Cross Ways.
Act III.—The Cross Ways.
Act IV.—The Market-place in Hamelin.
One week is supposed to elapse between Acts I and II.
Acts II and III occupy one day.
Act IV concerns the following morning.

Evelyn Baley played the difficult role of the piper very effectively and by her interpretation of the part sustained throughout the play a fairy-like delicacy without which it loses its elusive charm. Beatrice Nye deserves special mention for her excellent acting of the part of Veronika, the grief-stricken mother of Jan.

The scenery for the play was new and was made by the members of the class themselves under the capable direction of Mary Tillery, who designed the whole set. The scenes inside the "Hollow Hill" and at the crossways were particularly effective. No small part of the success of "The Piper" can be attributed to the striking stage-setting and the excellent lighting effects.

"The Piper" is a difficult play to present and the Class of 1922 is to be commended for selecting it and giving it so well.

The Baccalaureate Sermon

The morning service of Commencement Sunday was held in the Tabernacle Baptist Church, May 28, at 11 o'clock. After the academic procession had entered in the usual order, special music was rendered by the College choir, and Reverend George J. Dowell offered prayer. President Brewer then presented Dr. A. Paul Bagby, of Wake Forest, who preached the baccalaureate sermon before the Class of 1922.

Using as a text these words of Jesus, "For their sakes I sanctify myself," Dr. Bagby preached an able and appropriate sermon upon the subject, "The Secret of a Successful and Satisfied Life." Characterizing sanctification as in part an educative process, he declared that the fact of personality was fundamental, and could not be ignored. Each man, through the mystery of self-hood, is the center of his own universe, and religion means development and restraint, not self-obliteration. The words spoken by Jesus, "I sanctify myself," may without irreverence be applied by each one to himself. Dr. Bagby then interpreted the word "sanctify," saying that it meant the development of one's highest possibilities, and that it involved the ideas of self-education, self-mastery, and self-limitation. "If one is ever educated he must educate himself," he said. Education is a process that goes on within the secret of the heart, and college faculties, with all the atmosphere of learning, are helpless in the presence of the personality. The mastery of self is a part of its development. Jesus used the present tense, signifying repeated, continued activity on his own part. The cross and the tomb were still before Him, and even for Him sanctification was not complete. Each one has within him a kingdom of his own, and if he is not ruler of it, there are yet steeps to climb. Limitation, another phase of the process, was recognized by Jesus in the often-repeated words, "It is necessary." There was no conflict with His omnipotence. He limited Himself by the purpose of His life, which bound Him as a channel

confines a river. "Do not imagine your lives are not free enough," said the speaker. "The trouble is that they are not bound enough. The life without bounds is worthless." The more limited a life the deeper is its influence, for there is no waste in overflow. He plead with the members of the graduating class to lead straitened lives, characterized not by shallow breadth but by depth and purpose.

Passing then from the educative process to the realm of religion, Dr. Bagby said that sanctification involved sacrifice, and that the educated, mastered, limited self must be offered to the Divine. No one has a right to offer God anything that is not the best. Religious education may be selfish, but Christian education can never be, for it is education made purposeful. The words "for their sakes" indicate Christ's purpose in sanctifying Himself, and they hold the secret of life and immortality for every follower of His. A narrow vision of service means retarded growth, and death. The speaker effectively reinforced his last point by a final illustration, the story of two mountain lakes, one of which burst its bonds to serve mankind, while the other stagnated.

The music rendered by the College choir, under the direction of Dr. Dingley Brown, was a pleasing feature of the service. The anthem, "Hark, Hark, My Soul," by Shelley, was beautifully sung. The solo part was taken by Miss Blanche Snider. "Come Ye Blessed," by Handel, was sung as an offertory by Miss Alice Stitzel. According to custom the service was closed with the inspiring "Hallelujah Chorus," from the *Messiah*.

Dr. Bagby pronounced the benediction.

The Missionary Sermon

The evening service was held at eight o'clock in the First Baptist Church. Dr. Bagby selected as his text for the missionary sermon one word from John 20:16—"Rabboni." His subject was "Christ and the Personal Equation." Personal re-

lationship to Jesus Christ, such as was revealed by Mary's glad cry of "Rabboni"—my Master—was offered by the speaker as the solution of the great problems of humanity—the problems of salvation, of sin, and of service. He defined salvation as a saving from sin unto the divine, and declared that the attempt of the world to save man from sin by prohibition was insufficient. Nor would the higher method of ideals—the doing of right for its own sake—forever win against evil. The indwelling Christ, who gives power both to do and to be, is the strong man who can hold the house against assault. Salvation and sin, however, relate to oneself, while service relates to all the world. "Go tell my disciples," was the Master's answer to Mary's cry, "Rabboni." He has the right to order. And there is nothing hard if He be ours and we be His. The emphasis in Christian thinking is now where it belongs, on service. Dr. Bagby closed, as in the morning sermon, with an effective illustration.

Two anthems were sung, "Come Unto Me," by Caenen, and "Hear My Prayer," by Mendelssohn. Misses Snider and Stitzel took the solo parts. Miss Stitzel sang MacDermid's "Arise, Shine for Thy Light" as an offertory.

Prayer was offered by Dr. Livingston Johnson. Dr. T. W. O'Kelley pronounced the invocation and benediction.

Class Day Exercises

At ten o'clock on the morning of the Class Day Exercises, the largest sophomore class in the history of the College, bearing the traditional daisy chain, entered the auditorium in double file. Between this double file came the thirty-one seniors, clad in unusually attractive green and white organdie dresses.

Instead of having an original play similar to those of former Class Days, the class this year gave its play on Saturday evening, and on Monday morning rendered the usual formal Class Day program. Following the song, "To '24," and the response by the '24's, Miss Mary Tillery, President of the Class, gave in

rhyme the address of welcome. This was followed by the song, "To the Class of '20." Eighteen out of thirty-two of the Class of 1920 were present. Then came the Class Prophecy by Miss Carolyn Mercer; the Class History by Miss Kathleen Mathews, and the Last Will and Testament by Miss Lilla Earle Dowell. Among the various items disposed of were two stone benches, gifts to the College, to be placed around the sun dial.

After another song to the sophomores, the exercises concluded with the singing of "Alma Mater."

Society Program

At eleven o'clock on Monday morning, the Astrotekton and Philaretian Literary Societies assembled and marched into the auditorium singing their respective songs. After the members of the two societies had given their musical calls, the audience was welcomed by Miss Alethia Felton, President of the Astrotekton Society. Miss Lilla Earle Dowell, President of the Philaretian Society, then introduced Mr. R. L. McMillan, who presented the medals. The Minnie Jackson Bowling Memorial Medal was won by Miss Kathleen Mathews, a senior in the College of Arts. The Carter-Upchurch Memorial Medal was won by Miss Ruth Lineberry, a junior in the College of Arts.

Next came the awarding of honors in athletics. The most important feature of this part of the program was the presentation, by the Physical Director, Miss Gertrude Royster, of the silver loving cup, which had been won by the sophomore basketball team. Several students were awarded letters.

Two musical numbers afforded further variety to the program. These were LaForge's "Romance," played by Miss Beth Huntley, and two songs, "Homing" (Del Riego), and "Chanson Indoue (Rimsky-Korsokow), sung by Miss Helen Holmes.

The society program closed with the singing of "Alma Mater" as a recessional.

The Alumnae

The Commencement of 1922 was marked by the return of a larger number of alumnæ than ever, which may have been due perhaps to the large number of classes holding reunions. This year was memorable for being the twentieth anniversary of the first graduating class and also for bringing back four other reunion classes, 1907, 1912, 1917, and 1920, who gave special exercises during the alumnæ parade on the campus on Monday afternoon.

The annual meeting of the Alumnæ Association was held in the Astrotekton Society hall at two-thirty o'clock with Mrs. Gertrude Horn Wagstaff presiding. The Association expressed its hearty approval of the new site selected by the Trustees for Meredith, and inaugurated several important plans for its enlargement and growth as an organization. One of the first steps taken was that of making Saturday of Commencement Alumnæ Day and of selecting Mrs. R. M. Squires as Alumnæ speaker with Miss Harriett Herring, alternate. It was also voted that an Alumnæ Bulletin be published four times a year.

Following the report of the nominating committee, the officers for 1922-1923 were elected: Mrs. Lula Ditmore Sandlin, '12, President; Lucile Kelly, '21, Vice-President; Mrs. Lelia Suttle Forbes, '03, Recording Secretary; Mary Jane Carroll, '20, Corresponding Secretary; Minnie Gosney, '13, Treasurer.

At the conclusion of the business meeting, punch and sandwiches were served the alumnæ and faculty at an informal reception held in the College parlors.

Commencement Concert

The commencement concert, under the direction of Dr. Dingley Brown, given Monday night by the Music Department of Meredith College, was opened and closed by the chorus, which sang at the beginning, "Gather Ye Rosebuds," by Andrews, and

at the close, "When Evening Casts Her Shadows Round," by Bayley. Dr. Brown had the entire chorus under his direction, the result being that the girls sang with unusual tone quality and expression.

Beulah Rowland sang "Thou Brilliant Bird," by David, in an artistic manner. The other songs of the evening were "Red, Red Rose," by Cottenet, given by Pauline Patton. This was sung in a clear-cut voice, and with delightful interpretation. "Rain," by Curren, was sung by Frances White, who displayed marked ability in contrasting the staccato and legato tones. Helen Holmes was heard in the "Cavatine" (Queen of Sheba), by Gounod. This difficult aria was done in a brilliant manner and with finished style.

Mary Brockwell surprised her audience in her violin solo, "Valse Triste," by Sibelius. This attractive waltz was played in such a manner as to portray the vivid description which the composer meant to convey.

Of the piano numbers, Beth Carroll displayed marked ability as a pianist of delicate touch as well as brilliance in the two numbers, the dainty "Nocturne," Op. 8, No. 1, by Gutmann, and Moszkowzki's radiant "Caprice Espagnol," Op. 37, Beth Huntley presented the other piano number, "On Wings of Music," Mendelssohn-Heller. This popular solo was played in an artistic manner, displaying splendid technique and exquisite tone qualities.

Carolyn Mercer played the first organ number and repeated her recital success, "Scherzo-Symphonique," by Debat-Ponson. Miss Mercer handled the organ with ease, displaying splendid interpretation and excellent pedal work. The second organ number was played by Joscelyn Cox, who gave Batiste's "Offertoire" in D Major. Miss Cox did justice to this exacting number and displayed perfect ease in her pedal work and quick registration.

Mrs. Wilhelmina Crowell, of New York, and Miss Ruth Goldsmith, both of the Meredith music faculty, made the audience as well as the pupils realize what comforting support is rendered by artistic accompaniments.

Graduating Exercises

The graduating exercises of the Class of '22 were held in the College Chapel at 10:30 Tuesday morning, May 30. The academic procession, with the thirty-one members of the Class of '22 at its head, followed by trustees, speakers, faculty and alumnæ, formed at the west front of Faircloth Hall, and marched across the campus to the Chapel, where a portion of the middle tiers of seats had been reserved for its use. When the procession had taken its place, the audience sang "Ten Thousand Times Ten Thousand." The invocation was pronounced by the Reverend Dr. R. T. Vann, Secretary of the North Carolina Baptist Education Board. The choir then sang the anthem, "Come Unto Me."

The address of the day was delivered by the Reverend Dr. Henry Churchill King, President of Oberlin College, Ohio, who was introduced to the audience by President Brewer. "The Way into the Great Values of Life" was President King's theme. The ways into the mysteries of life, the speaker said, are all practically the same, though entrance may be gained through college, art, history, science. The testimony of those who have preceded us on life's way is a guide to our own footsteps. This is the business of a college teacher, to be a witness of those things which have been of value to him, and one of the greatest values of college is that there we may meet such witnesses. To be an effective witness one must have that strength of conviction without which there can be no genuine tolerance; he must have character and judgment; must be possessed by a disinterested love of truth, and to have the power to adapt his testimony to the needs of those to whom it is given, by making it real, rational, and vital. But the testimony of those who are our witnesses will count for nothing unless we have downright honesty of mind. The speaker said he always felt hopeful of the freshman who confessed that he did not appreciate Shakespeare or Beethoven, for he knew that here was an honest mind. Modesty, open-mindedness, is as essential as honesty. The seeker must be

determined to see straight and report honestly what he has seen. Finally, Dr. King advised the members of the class, "Stay persistently in the presence of the best in the sphere in which you seek achievement, with an honest response, and the rest will take care of itself."

After the conferring of degrees and the presentation of diplomas, President Brewer delivered the baccalaureate address to the class, which appears elsewhere in this number of the BULLETIN.

When the choir had sung "Come Ye Blessed," Dr. C. E. Maddry, Secretary of the Baptist State Mission Board, presented to each member of the graduating class a Bible, the gift of Alma Mater. The Bible, Dr. Maddry said, was in some respects a lost book today, and it was with the purpose of stressing the need of restoring it to its place, that the trustees of Meredith College had begun the custom of giving a copy to each graduate.

Mr. W. N. Jones, President of the Board of Trustees, then made the announcements, in connection with the year about to close, and of plans for the future. Especially interesting to the audience was his statement that it was the purpose of the Board of Trustees to begin the work as soon as possible of erecting on the recently selected site, the new buildings of the College, and that it was hoped to be able to effect the removal of the institution by September, 1925. His statement as to the increase of the endowment fund and as to the financial condition of the College was greeted by the cheers of the entire company present.

The audience rose to sing the "Alma Mater," and Dr. R. T. Vann pronounced the benediction, which brought the academic year to a close.

Address to the Graduating Class by the President

Accept my unfeigned congratulations on having reached this day with its crowning for you. Some days are inevitably more notable than others. This day marks for you the consummation of years of struggle. How serious the struggle has been

no one knows better than you do. Success and failure, disappointment and rejoicing, anxiety and its relief, have been strangely mingled in these years but now the disappointment, the failure, the anxiety, are forgotten in the recognition received today. I cannot undertake to say what your difficulties have been, what subject has thrown itself across your college career threatening to wreck it—whether English or Latin or history or science or some other subject no less difficult—but we are sure that you are willing on this glad day to forgive, if not to forget, and to rejoice over the very obstacles that have made your triumph all the more notable and all the more worthy of you.

We cannot overlook the fact that this day not only closes the record of your undergraduate days but it opens a new era for each of you. Your paths diverge after these four years of association with one another. As you go will you permit me to commend the example and the precept of one of the greatest men who ever lived, unquestionably the greatest of the apostles, if greatness is to be measured by service to the cause of Christianity? The sentiment referred to is in his letter to the Philippians, in which the Apostle Paul says: "Not that I have already obtained or am already made perfect: but I press on, if so be that I may lay hold on that for which also I was laid hold on by Christ Jesus." And that there might not be any possible mistake as to his feelings he repeats the idea in these words: "Brethren, I count not myself yet to have laid hold, but one thing I do, forgetting the things which are behind, and stretching forward to the things which are before, I press on toward the goal unto the prize of the high (upward) calling of God in Christ Jesus."

"I press on" was the motto of Paul—it is a significent one and it made possible his great contribution to the progress of Christianity. It is presented to you today for your consideration and if you deem it best for your adoption. Several considerations are suggested here for this attitude on the part of the apostle.

First, there is a recognition of imperfection, incompleteness. In this same chapter, Paul says that he could rely on his qualifications and attainments if any one could be justified in doing so, but the inference is clear that no one in life may claim perfection.

As members of the Class of 1922 you have improved with all good conscience the opportunities here afforded. You have covered some distance in your journey from 1918 to 1922. But I would not for a moment discourage you or dampen your ardor by suggesting even that you have reached your goal, your ideal. To the ones who are willing to press on there are unknown possibilities before you—even within your reach because of your fidelity hitherto. You have laid a foundation—the superstructure is yet to appear. Your ideals for this superstructure will have to be beyond your power to realize else your ideal is too low. Your college course is scarcely more than a beginning—in effort and achievement. You have but prepared the implements you will need in the task that lies ahead. Each added experience will prepare you all the better for the next one and reveal anew to you not only your need of a more extended training and development but your growing capacity for it.

Keep an open mind. This is suggested in the expression "Forgetting the things that are behind." There are some things you never forget—some things you ought not to forget. Your fellowship with one another and with other friends of the College community, your joys and disappointments, the helpful personalities you have found here, your acquaintance with books and periodicals together with their authors, the hopes and fears you have entertained with reference to the future and what it has in store for you—these you can never forget. They have been the means of your progress and have steadied you in trial and testing. You will cherish them and carry them with you as you leave these halls.

To be sure the apostle had something in mind far different from such as these just enumerated. Was he not referring to successes or achievements in the past the memory of which

might interfere with greater achievements in the future? He would not rest on any laurels already won. On the contrary, he would put them behind him and forget them entirely in view of the greater record he hoped to make in the future. He was not afraid to try or accept something new.

Reference is frequently made to the dead line in many callings—in the ministry, in teaching, in administrative work. The dead line is crossed by one who closes his mind to new ideas, refuses to use better methods because they happen to be new. He gets into a rut of his own making, a rut which has been defined as a grave open at both ends, but from which there is little hope of resurrection. Keep an open mind, a discriminating mind, holding to the best that your study and experience have brought you, but alert to see the possibilities in the new. Let the *dead* past be forgotten. Let the *living* past find fruitage far more abundant in the days ahead than anything yet dreamed of by you. For one so animated there is no dead line in life, but continuous growth and expanding usefulness.

There is a third suggestion in the verses quoted. Namely, that concentration or intensity plays an important part. "This one thing I do," was Paul's declaration. He had had varied connections and interests, standing high in social and educational and religious circles. He was active in the support of the religion of his fathers and in perpetuating customs and traditions dear to his race. All of these he gave up when he received his call to preach the gospel and he refused to be drawn away from this new calling.

Duty assumes two important forms, both of which are essential to a well rounded life. There is first of all the duty you owe yourself and those intimately related to you. Each one ought to pull his own weight so as not to be a burden on some one else. It may be your duty will call you to some employment in educational, religious, or commercial circles. It may be that you will become home makers, but whatever the enterprise you will pour into it your best of head and heart. But there is another duty you will owe—it is to your community,

to your state, to your country, to the world, to God. Blessings come to each of us from our associations with others without effort on our part. Blessings come to us from God freely and without stint. We are in debt both to men and to God and if we do not go beyond our office or home we cannot properly discharge this obligation. The problem is to properly coördinate these two duties. It is fatal to neglect either one. Men sometimes are so engrossed in the work of the office as to forget their wider obligations. They become self-centered, selfish, unapproachable. Many scatter trying to do the tasks belonging to others. They fail in business. They become a burden to society. Some women become slaves to their homes, to social life, to the pursuit of pleasure, and the higher interests are entirely overlooked. Mrs. Jellyby, on the contrary, neglecting her own household for the interests of strangers continents removed, has for all time become a type of sham philanthropy.

A limited field, including the two duties, is all any one of us can cover. Like Paul, we should discover our field and say, "this I do."

I commend to you also Paul's motive: "That I may lay hold on that for which also I was laid hold on by Christ Jesus." To be in accord with God's will is the only worthy motive. It is reassuring to know that Jesus Christ has laid hold on each of us, that He has a task for each of us, a place for each of us to fill. To one actuated by such a motive no life of ease, no life withdrawn from the throngs who need help, can possibly satisfy. Sidney Lanier, in his beautiful and stimulating poem, the "Song of the Chattahoochee," voices this sentiment:

"Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,
Run the rapid and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,

And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

"All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried, Abide, abide,
The wilful waterweeds held me thrall,
The laving laurel turned my tide,
The ferns and the fondling grass said Stay,
The dewberry dipped for to work delay,
And the little reeds sighed Abide, abide,
Here in the hills of Habersham,
Here in the valleys of Hall.

"High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplar tall
Wrought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign
Said, Pass not, so cold, these manifold
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.

"But oh, not the hills of Habersham,
And oh, not the valleys of Hall
Avail: I am fain for to water the plain.
Downward the voices of Duty call—
Downward, to toil and be mixed with the main,
The dry fields burn, and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls o'er the hills of Habersham,
Calls through the valleys of Hall."

"Duty calls," he said. I echo the sentiment—duty calls to a life of service. Your attainments are yours to use for others. We pray God's richest blessing upon you as you enter this day a new life with its new relations.

Honor Roll

SPRING SEMESTER, 1921-22

FIRST HONOR

Arnette, Juanita.....2A, B
Bowers, Mary.....A, 5B
Brewer, Ann Eliza.....2A, 3B
Brown, Kathleen.....2A, 3B
Carroll, Beth.....2A, 3B
Dellinger, Blanche.....2A, 4B
Felton, Alethia.....2A, 3B
Kendrick, Lois .....A, 4B
Lineberry, Ruth.....4A, B
Livermon, Ruth.....2A, 3B
Lowe, Alice.....3A, 2B
Mathews, Kathleen.....2A, 3B
Nooe, Sarah.....A, 5B
Paul, Fannie.....2A, 6B
Sykes, Claudilene.....A, 4B
Walton, Edna E.....5A, B
Wyatt, Margaret.....3A, 2B

SECOND HONOR

Allen, Jessie.....A, 2B, C
Beaman, Joyner.....2A, 3B, C
Couch, Ruth.....2A, B, C
Durham, Wilma.....2A, 2B, C
Foreman, Banks..... 5B
Gibson, Ruth.....A, 3B, C
Gower, Dorothy.....A, 3B, C
Grubbs, Edna.....A, 3B, C
Herring, Susie.....3A, 2B, C
Horton, Lillian..... 4B
Huntley, Beth.....A, 3B, C
Kimzey, Elizabeth.....2A, 2B, 2C
McLean, Lavita.....A, 4B, C
Moore, Bertha..... 4B
Nye, Beatrice.....A, 5B, C
Powell, Martha.....3A, B, C
Pritchett, Barre..... 7B
Smith, Lois.....2A, B, 2C
Spainhour, Ruby.....A, 3B, C
Tillery, Mary.....A, 2B, C

The requirements for the honor roll are as follows:

First Honor: Students having no grade below "B" and at least one "A."

Second Honor: Students having no grade below "C" and at least as many "A's" as "C's."

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Literature for Engineers[1]

By

LANE COOPER

Professor of the English Language and Literature in Cornell University

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[1 This article appears in Professor Cooper's *Two Views of Education* recently published by the Yale University Press, and is reprinted by permission of the author and of the publishers. Though designed originally for engineers, the article lays down principles that are fundamentally important for readers in all professions.—EDITOR.]

LITERATURE FOR ENGINEERS[1]

What sort of literature should an engineer take for his private reading? Next, how should he read it? Thirdly—a question which must precede the other two, and the answer to which will really contain an answer to them—why should he read at all?

To discuss this subject with a considerable body of engineers themselves is a pleasure and a privilege. Upon the students, gathered here and there throughout our country, which such a body represents, depends to no slight extent the tone of many of our larger institutions of learning. At several universities the schools of engineering contain the largest section of the student population; and what is more, no other section consists so largely of picked men. That American university life as a whole is profoundly influenced by the beliefs and aspirations of the engineer may appeal to him as a conception in some degree novel. That the influence he exerts upon his fellows in other branches of study carries with it an obligation on his part will not, we may hope, strike him as paradoxical; for on the ground that he owes something to men in other fields, and to his university as well as his special de-

[1] Adapted from an address delivered before the Colleges of Civil and Mechanical Engineering of Cornell University. The address was first printed in *The Sibley Journal of Engineering*, Cornell University, for May, 1908, pp. 286-300, and subsequently appeared as a privately issued pamphlet, Ithaca, New York, 1909.

partment, reposes much that is to be said to him on the score of reading. We do not ask him, for example, to read good literature because so-called academical students are supposed to read more than he; but we ask him to read more because those academical students do not read enough. So far as my observation goes, it is the simple fact that we have in the better American schools of engineering a larger proportion of men who really care for good literature, and would read it without the stimulus of formal instruction, than we find in most colleges and departments of liberal arts. At the same time one should not forget that the best-read men are still to be met where we should expect them, clinging to what is left of the older classical training.

In any case, there is at the moment no call in any single institution for the arraignment of deficiencies which, if they exist, arise from general conditions in technical education throughout the country, and even throughout the Western hemisphere. And if we are indeed to moralize, let us not, on the other hand, descant upon any form of self-seeking, cultural or what not. Far be it from a teacher of literature, of the most social of all the arts, to say to any man, 'Go to; read now this, that, and the other literary masterpiece—read Milton, read Shakespeare—simply for your own sake,' for the sake of what is called self-improvement. If true culture is essentially and inherently social, if it is inherently self-denying, sympathetic, we had better realize this inherent and essential nature of the thing at the outset.

Herein, accordingly, we find the immediate answer to the question why the engineer, or any other citizen, should read only what is good. He will read in order that he may be a good, helpful, efficient citizen, performing, and performing well, not only his special and technical, but also his general and humaner, functions as a part of the body politic. Now the life of the State, like the life of every great fitting-school for the State, amounts to something more than meat, or, in the current parlance, bread and butter; and amounts to more than the pulsating network of roads and bridges that our engineers will help to extend, by means of which in coming years the food for a hundred millions of Americans will be transported. The higher national life will not be wholly independent of food and raiment and the newer means of distribution, but it must be more than they. It will not be unsubstantial, unfounded, but it must be more than body or material. In this higher national life each individual has his right and share, which he can obtain only by communicating what is best in him to his fellows. Very briefly, then, the first reason why any one of us should busy himself with literature—with the best thoughts of the best men—is that he may react beneficially upon his neighbor. Has not the engineering student a powerful impulse, when he finds something good in a book, to read it aloud to his room-mate? And the first application of this principle will bring in the obligation we have noted, that is, the debt which our altruistic student of engineering, who would like to read Shakespeare for himself, owes to his benighted brother, the

academic, who puts his trust in formal courses, and reads Shakespeare mainly as an imposed task. Courses in literature are good after their fashion, very good for the man who is free, and knows how to use them. Yet it is hardly desirable to ask for the intrusion of non-technical courses upon a technical curriculum that is already overcrowded with special studies. For the present, no greater general blessing could descend on our professional schools than the adoption of some arrangement whereby their students should be led to employ the proper amount of time in private non-technical reading—the amount of time each day which a well-conditioned mind does so employ. Such an arrangement would not materially hurt the engineer, and would go far towards clearing the intellectual atmosphere of more than one university.

Let us turn, however, to something more specific. The question why we should read or study Shakespeare or Milton is closely related to another. What is the precise effect of good literature upon the individual who reads or hears it? What sensations, and what inner experiences, should you meet with when you read aloud the best poem of Tennyson or Kipling? Very rare is the individual who has even tried to define and localize the chilly creepings that are felt in the scalp and down the back of the neck, and on either side the spine, whenever the particular melody is heard which that particular soul likes best. Still fewer are they who have paid attention to the effects, whether bodily or spiritual, that the reading of good poetry produces on the man who

understands it. Yet it is just such relations of cause and effect that men of science are supposed to find interesting. When you have discovered that one thing causes or invariably precedes another, you assume that you know something about each of them. When you observe that the application of heat to water generates steam, you have a form of knowledge that may prove useful. What, then, is generated by the proper application of a literary masterpiece to a human being who is prepared to receive it? By way of anticipation, let us reply: some kind of power.

This question concerning the proper effect of literature belongs under a still more inclusive problem, namely: What is the effect, the proper effect, of the liberal arts in general? In other words, when we say that literature is the chief of the liberal arts, what do we mean? 'Liberal'? The word looks like 'liberty'—is, in fact, connected with it by derivation; and liberty means freedom. What have any of the arts to do with that? In what sense is literature a *free* art? In what respect or from what restraints does it enfranchise or emancipate? Not to engage ourselves too far with etymologies, we may say that the history of the term 'liberal arts' allows us to explain the effect of the best literature somewhat as follows. The best literature, and by that is meant the best poetry, generates in us a power or pleasure that is not servile, a pleasure that only a free man can fully enjoy. The man that does not enjoy good poetry is not free; and the man that is

afraid of it is the slave of a timorous delusion, afraid of a power that he affects to despise. But free from what, and how?

I must ask the engineer, the man of science, to test what I now say by his own experience as soon as he can, and not once but many times, so that he may be sure of the details of his experiment, and sure of his results. Let him choose the best poem that he knows; in order to avoid mistakes, let him choose the last act of *King Lear* or *Othello,* or the last book of *Paradise Lost,* or the twenty-second book of the Iliad in the translation by Lang, Leaf, and Myers. In any case let him make certain that his chosen passage is of the best, and that it is reasonably long. Let him make certain that he understands it. When he knows it well, let him read it aloud, with all the emphasis and feeling he can muster. Then let him take a hand-glass and look at his eye. If he is quick enough, he may find the pupil dilating—like a song-bird's, doubtless, when he sings, or a parrot's when he talks. We say that the song-bird is inspired. So he is; and so is the man. Both bird and man are taking deeper, *freer* breaths than when they ate their dinners. The man's pulse, if he tries it, is a trifle more rapid than usual, possibly more regular; there is a feeling of harmony in his bodily frame. His step is more elastic. His motions, as we say, are freer.

If he happens already to be a fearless lover of the best literature, and if he makes his test one of sufficient duration, he will also have certain inner ex-

periences that are very powerful, though he may never before have observed them with accuracy. The sense of bodily well-being is paralleled by an inner elevation or exaltation of spirit. 'A few days ago,' said Bouchardon, a French sculptor of the eighteenth century—'A few days ago, an old French book that I never heard of fell into my hands. It is called the Iliad of Homer. Since I read that book men are fifteen feet high to me, and I cannot sleep.'[1] The reader is wide awake, bold for action. The apprehensions that but an hour since crowded upon him have dispersed into nothingness. His sympathy with his fellow-men asserts itself, but begins to lose itself immediately in anticipated efforts for their welfare. Were an opportunity present for such effort, were an object of human pity before him, his emotion would be instantly transmuted into an unconscious act of charity. His feelings are aroused. His intellect likewise is quicker and more effective,

[1] So the anecdote is given by Paul Shorey in his edition (1901, p. xviii) of Books 1, 6, 22, 24, of Pope's translation of the Iliad. A slightly different version appears in Joseph Warton's *Essay on the Genius and Writings of Pope*, 1782, 2. 33 5: 'A very ingenious French nobleman, the Count de Caylus, has lately printed a valuable treatise entitled *Tableaux tires de l'Iiad et de l'Odysee d'Homere.* . . . Among the few who borrowed their subjects from Homer, he mentions Bouchardon with the honor he deserves, and relates the following anecdote: "This great artist, having lately read Homer in an old and detestable French translation, came one day to me, his eyes sparkling with fire, and said: *Depuis que j'ai lu ce livre, les hommes ont quinze pieds, et la nature s'est accrue pour moi.*"—"Since I have read this book, men seem to be fifteen feet high, and all nature is enlarged in my sight." ' In a footnote Warton refers to Caylus, p. 227.

begins grouping details under general heads, formulates plans, instantaneously perceives the relation of means to ends. If the reader is well-taught and wise, he will continue no longer in an idle contemplation of his own mental states, nor luxuriate in the warmth of this bodily and inward enjoyment; he will attack one of those daily tasks that a little while ago seemed formidable, but now seem moderate and feasible. And he will finish it in one-half the time he had expected it would consume. If he can convince a friend or two that successful, fearless—and we may add, reverent—activity is the final product of good poetry, properly read, he may regard the experiment as brilliantly concluded.

The specific effects of literature, and of the different forms of literature, no doubt, are various; varying as the supple human spirit which literature tries to imagine. Yet on the basis of our experiment let us suppose that the most general and characteristic effects of the best literature are a sense of bodily well-being, and a less tangible, but very real, sense of spiritual elevation or exaltation, not wholly different from the feeling produced in us by the best music; a sense of freedom from fear, of unhampered ability to act, of pleasure in contemplating and performing our duties toward family and State. How, then, shall we know what *is* good, what *will* produce these effects, otherwise than by this experiment? For the experiment itself presupposes some one, a teacher or the like, to tell us what is good, in the first place. The dilemma after all is not absolutely

baffling. In the nutrition of our minds nature has not left us more helpless than in the care of our bodies. In general we hasten to the medical man in order to hear from the gray chin of wisdom the precepts on bodily health that our own common sense has already suggested, and to fortify our own wills, shameful to say, by invoking the will of a stranger. Is the teacher of literature to be asked, then, what an engineer ought to read, and what he ought not? Has not the engineer's own common sense told him a hundred times what nutriment his better part should receive, and what stimulants it should forego? Does he not realize perfectly well that he may and ought to dine with Shakespeare and Milton, and not with the Sunday press? Is it not clear to everybody that in the choice of books one may and ought to be select, shutting his eye against the bad? And what shall he do when he has read a few poems of Milton and Shakespeare? Read them again! Reread them until the experiment we have described begins to work; for it will work, just as surely as the engineer is a normal man and they are poems for all time. It cannot possibly help working, if only the experimenter will become so familiar with *King Lear* and *The Tempest,* with *Comus* and *Samson Agonistes,* that they continually ring in his ears, and rise to his lips when he begins to speak. Let him avoid all books that he is not sure about. This or that one may be very good; but until the judgment of time, that is, the accumulated wisdom of many well-trained critics, has grappled with it, he must be content to

set it aside as doubtful. He is a student in a technical school, or he is a practising engineer, or he is any sort of intelligent professional man you choose. His spare moments are few. He is not the type of man that likes to make mistakes. He is aware that he will not be making a mistake if he reads Homer or Dante in the best English translation, or Shakespeare, or the English Bible, or Milton. If during his leisure hours he will read them and little else for the next two or three years, and will eschew all popular magazines, he never will make another sad mistake about books; if he keeps the practice up, in the end he will have what is known as taste. The acquisition of taste calls for a certain amount of self-denial; taste nowadays almost invariably is acquired outside of school, if at all. But we assume that our professional student is possessed of initiative and a vigorous will. This latter is an instrument that is well-nigh indispensable in obtaining anything worth while.

This list of authors unquestionably is brief. One can hardly say it is narrow. It is drawn up in accordance with an Old Latin maxim of literary faith —*non multa, sed multum;* read, not many things, but much. If more extended counsel is desired, and a longer list, one may go to Sir John Lubbock and Mr. Frederic Harrison, both of whom have written with intelligence and enthusiasm on the choice of books. Yet we must bear in mind that any selection like Sir John Lubbock's of the 'hundred best

books' is sure to omit something that the next compiler would include, and may easily contain something injurious to the reader who accepts the list uncritically. It is much easier to mention five authors, a real acquaintance with whom would constitute a liberal education, than to mention fifty. Nor would it be difficult to recall a number of great historical personages who, like Abraham Lincoln, were men of few books, but knew a few things well. We hear of such cases more frequently than we hear of any who try to emulate them. Perhaps the imitation does not seem unpractical enough.

So much on *why* we read literature, and on *what to read.* We read what gives us power and freedom, and we read it because it gives us power and freedom. If we cannot solve these questions off-hand for ourselves, we have the judgment of the past to guide us. Now then, *how* shall we read? First of all, read aloud. Every bit of literature properly so called that history has to show is intended, not for the eye primarily, but for the ear. Every line of Shakespeare, every line of Milton, is meant to be pronounced, cannot be duly appreciated until it is pronounced. Often an entire masterpiece remains dark and forbidding, merely because the reader has sought to interpret it with the eye alone. For example, doubtless many a professional man has never felt quite ready to take up *Paradise Lost;* and indeed it might be well to begin the reading of Milton with *Samson Agonistes.* Yet no one who is fond of orchestral music can long resist Milton in any shape,

if only he learns how to reproduce the beat and swell and cadence of Milton aloud. In my experience as teacher I recall among my few and modest triumphs the cases of several students who thought themselves hopelessly blind to *Paradise Lost,* when their actual infirmity was nothing but an easily cured deafness. Unsealing their ears unlocked to them the doors of a Paradise with melodies not to be heard elsewhere in English verse.

Very much of what we call prose—Bacon's essay *Of Death,* for example, and passages in his *Advancement of Learning*—is in the truest sense poetry, and loses half its significance when followed only with the eye. Literary men, that is, men who write with imagination, are often 'ear-minded,' as we say. In the act of composition, they hear what they are about to write; whereas other persons are perhaps more often 'eye-minded.' The ordinary man, sitting at his desk, pen in hand, is likely to see his next sentence, or a part of it, in his mind's eye, a moment or two before he will record the words on paper. The chief hindrance to his appreciation of the best literature may be that he never has been accustomed to hear the words that he sees.

But we must not be content with hearing them. When we read, we must, if necessary, smell and feel and taste them. That is to say, reading means translating the visible marks on the printed page into terms of all the senses. Hence, if it be asked, 'How shall I read Shakespeare?' the answer is, 'Read him

with alert bodily senses.' When the Ghost in *Hamlet* says,

> But soft; methinks I scent the morning's air,

one must try to recall what the ozone at dawn smells like, since it is the earliest sign of day. If we do translate the diction into terms of the several senses, the inner meaning of Shakespeare or Milton will not often escape us.

The process of making monotonous black characters on the page vividly stir the latent sense-perceptions is, however, relatively slow and irksome. Few people have ever learned to do it consistently; and hence, it is fair to say, few have ever truly learned to read. The moral is, read slowly. Take ample time. Pause where the punctuation bids one pause; note each and every comma; wait a moment between a period and the next capital letter. And pause when common sense bids you pause, that is, when you have not understood. As the line of sentences comes filing before the window of your soul, examine each individual expression with the animus, and more than the animus, you would maintain were you paying teller in a bank; saying to yourself continually, 'Do I know this word?' and, 'What is this phrase worth?' Toward what they see in print many people, otherwise shrewd and sensible, are strangely credulous; what they find in a book they instinctively think must be true. Yet books are not more trustworthy than the men who write them; the number of misguided and misleading books in infinite. Good books are rare.

Read aloud; read slowly; read suspiciously. Reread. What a busy man has time to read at all, he has time to read more than once. Was it not Emerson who held that he could not afford to own a book until it was ten years old—had at least to that extent proved its ability to survive? Jealous of his time, he left others to sift the ashes. And was it not Schopenhauer who considered no book worth while that was not worth a third perusal? If we read a thing but once, that usually is but so much lost time. The most industrious student forgets a large part of what he tries to retain. The best-read man is the one who has oftenest read the best things; who goes through Homer, Plato, Dante, Shakespeare, Milton, and the Bible, once a year. A veteran teacher of English, who had a long and effective career in one of our eastern colleges, was approached by a student on some minor point in *Hamlet*. 'Don't search me too deeply,' begged the teacher; 'I haven't looked at *Hamlet* in six months.' When, therefore, we receive, as the ultimate counsel on reading, the maxim, *Non multa, sed multum,* 'Not many things, but much,' 'much' signifies, in part, 'with great frequency.'

From this more general discussion of *why, what,* and *how,* let us pass to a number of concrete suggestions about reading, suitable to the needs and opportunities of men engaged in a non-literary profession.

First. Select for your private property, as it were, some one standard author; one with whom you mean to keep company for ten years. Love

him as the wolf loves the lamb—swallow him whole. Yet, on second thought, do not bolt him. Gradually masticate all that he has written, and the best of what has been written about him. Try to pierce the secret of his life and activity. The proper study of mankind is biography. When you have found his secret, it will probably bear a resemblance to something within yourself, and that, too, no matter how gigantic your hero may look to you at first, or how remote his interests may seem from yours. The interests of all men and all ages are much the same, in kind if not in vigor. Accordingly, when you are casting about for a fish, do not be afraid of landing one that is too big. You may have the swiftest and strongest in the ocean, almost for the asking. The big fellows are always swimming in clear view. There is that leviathan Homer. You may draw him out with a hook—out of the book-market with an eighty-cent silver hook; and you may play with him as with a bird. Hugest of beasts that swim, he is the most amiable and amusing of household pets. The most fortunate and enviable of householders are those who, having a fair portion of this world's goods and friends, have early in life caught a substantial author for a playmate. To know his ways does not require much time. Many a business man gives more time to his dog; and the dog will live only a dozen years.

Secondly. Have a few good books, of various sorts, not set on a shelf, but lying on a table where they can be easily opened. If you are, or think you

are, an unusually hard-working man, have the table near your bed and read a little each night before you go to sleep. That may possibly be a strain on your eyes; but eye-strain is preferable to mental starvation. Turn at least ten pages in some good book every day. That will allow you 3650 pages every year, which is about equivalent to Homer, Dante, Shakespeare, Milton, and the Old Testament, in texts or versions easily accessible. The better the book, the more valuable the twenty minutes you give to it. And let no one object that good literature is hard or uninteresting, or wearying to a mind already tired. The objection is a sure sign that the person who makes it is speaking without experience. He has not tried our experiment. He has second-rate books, or no books, or even bad books, on his table. Cultivate also the acquaintance of pocket-editions—in Everyman's Library (published by Dutton) or The World's Classics (Oxford Press) or The Temple Primers and Temple Classics (Dutton). One of the most widely-read men I know makes it his boast that he never had a course in 'English,' and has done most of his reading on the train.

Thirdly. Read in company. As we observed before, literature is a social art. In cultivating it we should set, and not follow, the fashion. If you are a university student, read with your room-mate, and have a tender care for his taste. Above all, read aloud. Organize readings for Sunday afternoon at your fraternity-house or club. The Greek-letter societies originally had some connection or other

with the pursuit of literature. Their extraordinary growth in our great schools of technology and applied science is one of the strange developments in American education. Why not restore to them something of their lost function? It may be that they have emigrated from their birth-place, where Greek was taught, to the very end of preserving the culture of the land.

The technical student should also look forward to the time when he will again be in his home, and prepare himself to read and listen there. In recent years there has been harsh criticism all over the country of the methods in vogue in the teaching of English. Some of it is justified in so far as the teachers are ill-prepared for their work, though the nation is culpable in not providing better preparation for them. Yet the teachers of English are confronted by an almost insoluble problem. They are virtually asked to accomplish by artificial stimulus in school and college what ought to be done naturally in the home. In the university, they are expected to give young men between the ages of eighteen and twenty-one a feeling for literature that usually is not acquired after the age of twelve. They can tell in an instant whether a Freshman has been reared in an atmosphere of good books, in a family where the excellent old custom persists of reading the Bible aloud, or comes from a house where father, mother, and children alike buy only the yellow journals and cheap magazines. In the latter case, he may appear to be well-fed and well-clothed, yet the first word he

utters will betray his mental starvation. In combating this sort of poverty and famine we can do something for our own generation, but we naturally have better hopes of the next. We can warn its parents. When a child asks for bread, no father will purposely give him a stone.

Hence, fourthly. Begin now to accumulate a library, for fear that those who shall some day be dependent upon you may starve. It is not important that a young man should own many books of general literature; it is imperative that he should own good books, and use them. The best way to assure yourself that you really own a volume is to underscore sentences, and pencil the margin. For the sake of definiteness, I shall name a handful of books that every one ought to possess and wear out, adding a hint or two about serviceable editions: The Iliad of Homer, translated by Lang, Leaf, and Myers, and published by the Macmillan Company.—The Odyssey of Homer, translated by Butcher and Lang, issued by the same publisher. The Odyssey is the best story of adventure ever put together.—The Divine Comedy of Dante, in any one of several translations; for example, in that of Tozer, published by the Oxford University Press.—The Oxford Shakespeare, in one volume, published by the Oxford University Press. This certainly is the best compendious edition to recommend.—'The 1911 Bible,' published by the Oxford University Press, 'a scholarly and carefully-corrected text of the historic English Bible, the time-honored Authorized Version.' One

reason why people fail to see that the Bible is the most interesting book in the world is that they are afraid of it; but the student of literature must not be put out of countenance by his own prejudices. Another reason is that it is usually cut up into verses in such fashion that the sequence of thought is injured. 'The 1911 Bible,' by restoring the original paragraph or strophe, ordinarily enables one to understand the connection, where one did not understand before. Throw away all preconceptions and second-hand opinions, and begin with the story of Job.—Last, the Oxford Milton, published by the Oxford University Press. At current prices,[1] these six books will cost in all, I think, about seven dollars. They may prove a safer equipment for a liberal education than the multitude of authors in the stacks of a university library.

Fifthly. At the same time, one need not be afraid of large public collections, either. There is, indeed, some danger that the multiplication of free circulating libraries may discourage the private ownership of books. Yet the danger will hardly frighten a person of sense from the door of knowledge, and certainly will never frighten away the man whose soul has been purged of fear by steady contact with Homer or Milton. Moreover, without access to

[1] In February, 1920. The Oxford Press lists the editions of Shakespeare, Milton, and the Bible at $1.25 each, and Tozer's Dante at $1.50. The Macmillan Company still lists the two translations of Homer at $0.80; the abridged translations, which are cheaper, should be avoided. [Prices since have risen.]

larger collections than the average individual can afford, one could scarcely think of prosecuting any study, whether literary or technical. Accordingly for the sake of thoroughly knowing the author we have taken as our playmate, let us utilize some near-by reading-room in a good library. It has been whispered that at several institutions one or two of the students of engineering do not know what the inside of the university library is like.

We may now come back to the points that need final attention. Good general reading enables a man to work more freely and sanguinely and rapidly in his special vocation. This is not fancy, but solid fact. General reading is an act of recuperation. Most of an engineer's mental activity is in the nature of exercise. His profession wears out the tissue of his mind. Good reading nourishes and builds up that tissue. Professional men often complain that they have little or no time for books. The better men seem to have time. Some have time, perhaps, because they are better engineers and the like; but more probably they are better professional men because they take time to feed their minds. They have time for the essential things of life, because their brains, being well-fed, have tone, and work with fearless precision. Time is elastic. He who as a man takes time for good general reading will find that his general reading gains time for him as an engineer or a lawyer or a physician. The proof of this pudding is in the eating. We have heard about the old ideal of education: 'a sound mind in a sound body.' Reconstructed to meet the conditions of the present

day, this ideal should be stated thus: a specifically trained mind, in a well-nourished soul, in a healthy frame. Of such a man his country will not feel ashamed.

Such a man will not often be troubled by fear. From the Greeks down, the greatest poets and critics have been almost unanimous in recognizing that a primary function of the best literature is to release men from fear, to imbue them with an exalted and reverent courage. Thus, in the ideal Republic of Plato, Socrates would admit only such poetry as might after a positive fashion confirm the hearts of his ideal citizens, and directly contribute to the development in them of reverence. Thus the real Greeks under Xenophon chanted a pæan before entering into battle. And thus the Normans of William the Conqueror are said to have moved against the English at Hastings, a renowned minstrel in front singing their national epic, the Song of Roland.

In peace, fear is the subtle and destructive enemy of all original thought and action, of that personal independence which every man must preserve if he is to be deemed free, and of that unqualified devotion to his country which patriotism at all times demands. Little as men realize it, the atmosphere they live in is surcharged with an infectious terror, blighting their personal happiness, thwarting their services to the commonwealth. In the long run, the most potent of all incentives and deterrents with respect to individual action is the fear of what others may say or think. And thus men live so continuously in a state of anxiety,

which is another name for fear, that they are not aware of the disease. They believe, because it is common, that it is a state of health. Yet it is both chronic and vulgar. The anxiety to be like other people, only bigger and richer, is, like nearly all the forms of fear, unspeakably vulgar; as vulgar now as when Aristotle observed that epic poetry and tragedy, in the hands of Homer and Sophocles, gave men pleasure by relieving them of certain disturbing emotions, one of which was fear. The antidote to individual and communal fear may be had in a few volumes.

Here are fourteen lines from one of them, the sentiments of a man eminently fearless, eminently reverent, a lofty being, endowed with every power of enjoyment that nature could bestow, or education develop; who nevertheless gave the vigor of his manhood to relatively humble and most laborious service of his State; who lost his eyesight in that unremitting labor; who, old, impoverished, blind, lived a suspect under a restored monarchy which he hated as a tyranny; who yet retained his courage unabated, and preserved his faith in the efficacy of human endeavor. In simplicity, in reverence, in the power of inspiring courage, there are, outside his own works, few things in English, or in any other modern language, to equal Milton's sonnet *On his Blindness:*

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present

My true account, lest He, returning, chide—
'Doth God exact day-labor, light denied?'
I fondly ask. But Patience, to prevent
That murmur, soon replies: 'God doth not need
Either man's work or His own gifts; who best
Bear His mild yoke, they serve Him best. His state
Is kingly: thousands at His bidding speed
And post o'er land and ocean without rest;
They also serve who only stand and wait.'

In our age of hurry we may accept this final sentiment respecting two kinds of service as of some value, since it comes from one who, after all, far exceeded the petty measure of our accomplishment to-day. Indeed, this poet, scholar, patriot, is the man, and his are the civic virtues, that Wordsworth longed for in times much like our own, with a longing not more suitable in England than in America:

Milton! thou shouldst be living at this hour.
England hath need of thee. She is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men:
O! raise us up, return to us again;
And give us manners, virtue, *freedom, power.*
Thy soul was like a star, and dwelt apart;
Thou hadst a voice whose sound was like the sea.
Pure as the naked heavens, majestic, *free,*
So didst thou travel on life's common way
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

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WHY DENOMINATIONAL EDUCATION?

The founding and growth of American colleges is one of the most interesting chapters in our national history. Long before the States had entered this field of activity, private and denominational beneficence operated in fostering higher education. At present the number of colleges and universities in America supported by voluntary beneficence exceeds those supported by taxation more than sixfold, and their number of student enrollment is three and one-half times the number of those in State institutions. In the South 83.3 per cent of all colleges, 65 per cent of all college instructors, 62 per cent of all college students, and 82 per cent of all fixed investments for higher education are in the denominational colleges.

On the other hand, we see at this time staggering amounts which are being appropriated by the States for the advancement of tax-supported institutions. Since democracy must rest upon intelligence, the State must educate, therefore, we register ourselves in favor of State education, and willingly assume our responsibility for its support. Write Baptists down always in favor of popular education and enlightenment, and among those who rejoice that the people are awakening to an appreciation of better education.

It is easy, however, to be swept along by a popular idea, and become unconscious of lurking dangers. Many today are making a fetich of education and attributing to it the divine power of regeneration, believing that sin originated in ignorance and that education alone will eradicate crime. Ignorance in many instances is the source of crime, and all people should give their best efforts to put an end to it. But nothing is further from the truth than to suppose that intellectual culture alone can regenerate society. Enlightenment does not eradicate crime, but in some instances increases and fosters it, as there are some offenses which only the educated are capable of committing. Many of the wisest of the earth have fallen victims to the evils

of intemperance and licentiousness, when they knew full well what would be the logical and legitimate outcome of such conduct. It is no less true in public life that many of the worst crimes against organized society and government have been perpetrated by those who hold academic degrees from our greatest universities. The so-called "scholar in politics" often plays the part of a petty demagogue and betrays the highest trusts of patriotism committed to his hands.

The world has never been saved, and never will be saved, by intellect alone. Morality is more vital. Jesus taught that a pure heart will cleanse the mind. We may have too much education, unless it is purified by religious faith and moral principles. Without the ballast which these supply, there will be brought about a "high-powered world," whose momentum will carry it to self-destruction. Germany, the most highly educated of all modern nations, is a striking illustration of this fact. The statesmen of Europe today are trying to clear away the wreckage of the late war, only to wander in a maze because their minds are beclouded in many instances by prejudice, antipathy, and selfishness. The trouble is, that they know what to do, but lack the conscience to attempt it.

After all, the goal in education is right character. Colleges, therefore, are to be measured in terms of highest efficiency, not by large endowments, material equipments, and scholastic standards alone, but rather by the spirit and life purpose which they inspire in the minds and hearts of the students whom they send forth into the world.

Why was Thomas Meredith, as early as 1838, interested in denominational education for women? This question brings us to the larger and antecedent question, *Why Denominational Education?* Upon the right answer depends the justification of the very existence of Meredith College and every other denominational institution of learning. Every student who goes out from such an institution should be able to give a plausible and conclusive reason for the necessity of her Alma Mater. If there be no well-founded reason for such institutions, then the

churches had best commit the work of education into other hands, and address themselves to other tasks. In the spirit of fairness and friendliness to all, and with ill-will toward none, we shall seek to answer the question, "Why Denominational Education?" In doing this, it is not my purpose so much to break new ground and advance new theories about education, with which our age seems obsessed, but rather to deal with some fundamental principles which must lie at the basis of our thinking, if we are to have abiding convictions which will fortify and energize us for the task of defending and supporting denominational education.

The great commission is for all time the marching orders of the churches of Christ. Within its comprehensive sweep there are the essentials for the development of the individual and the churches, and for hastening the coming of the kingdom. Loyalty to Christ involves obedience alike to all its parts. To evangelize is only to go half-way with our task. Christ came not only to save the souls of men, but to strike the fetters from their minds, redeem their lives and render safe their civilization. All of this is included in the commission.

Preaching and teaching have been united by Christ as the potent factors in His world program. As such, teaching and education become the divinely appointed means for hastening the conquest of the world for Christ. It is, therefore, impossible to discuss the work of teaching without entering to some extent into the acknowledged realm of education.

What is Education?

Some one has said that it is "the mastery of developed power." This, however, falls short of the mark, as power may be wrongly developed or in a one-sided way, and the possessor be far from an educated individual. Mrs. Browning defines it as "the leading-out of the powers of the soul," which is more in line with the truth. A fuller definition might be, that it is developed power to think and to will in harmony with God's

thought and will, that the life may be charged with something of the divine and creative energy. This definitely demands as its antecedent premise the existence of God and the relation of man to Him as creature to creator, and as subject to sovereign, and upon that premise we shall stand. Teaching, then, is closely related to religion, both as to its propagation and to its vitality; hence it follows that:

I. When Teaching Has Been Stressed, Religion Has Flourished; When Neglected, Religion Has Waned.

Religious schools have always been a necessity, and have existed from the earliest times. The idea upon which they have been founded and maintained has been identical in all ages. Religious education is practically as old as religion itself, and religion has been a dominant factor in education ever since religion has existed in crystallized form among men.

Religious Schools in History.

Turning to the ancient Hindu commonwealth, we find that the Brahmans were the preachers, priests, teachers, poets, philosophers, and historians of their age. They taught and ruled. They believed that those who served at the altars of the gods and directed the affairs of the people should be educated, and that their education should be religious, because it was necessary both for the welfare of religion and the State. They affirmed that religion should dominate education. We affirm the same, substituting Christianity for paganism. In other ancient nations we find the same conditions to have obtained. In Old Testament times, when teaching was placed in the forefront, worship was kept pure, and Divine favor rested upon the nation. When religious instruction was relegated to the rear, decline set in, leading at last to a baptism of woe and a harvest of tears in national exile. When Ezra and Nehemiah sought to restore the nation, teaching was again stressed, and

so continued to be until the coming of the Messiah. This principle did not change when Jesus came. A great part of His ministry was that of teaching. As a teacher, He uprooted many false ideas which had been handed down from antiquity, "Corrected the morals of the people, silenced their philosophy, reversed the currents of history," and gave the world a new system of ethics and truth. On returning to the Father, He commanded that His followers should continue to emphasize teaching as one great feature of their work. The apostles took up their task as preachers and teachers, which was continued by the Apologists of the early Christian centuries. Their work was great in producing a Christian literature, combating error, and defending Christianity. In this way they met the pagan world and promulgated truth. By them, schools were founded at Alexandria and at other places, which in turn produced scholars who withstood the assaults of pagans and sceptics. Without them, Christianity would have met defeat at the hands of pagan culture and learning. In the Middle Ages, what light there was shone from the schools established by such men as Charlemagne and Alfred—founded chiefly for educating the clergy. Later, the universities of Italy, France, Oxford, and Cambridge were founded.

It was only when the true spirit of education was stifled, when the teacher betook himself to the cell and cloister, and the preacher degenerated into the priest, that darkness fell upon the passing centuries, and this darkness continued until the Christian scholar worked his way back to the fountain-head of truth in the word of God, thereby ushering in the Renaissance and the Reformation, with their benign influence upon the world.

The question naturally arises, if the Christian school was essential to the dethronement of error and the establishment of Christianity in Asia, Africa, and Europe, and if it has been so signally honored in filling a similar place in our own country in the past, why may it not still be our strongest ally in meeting the errors of modern civilization, which are none the le-

formidable because they are the product of present-day thought? If essential to the establishment and perpetuity of Christian teaching in the past, enabling us to reach our present vantage ground, how can we hope to maintain our present position, to say nothing of making future progress, without this strong right arm of the church?

Nearly all the colleges and universities that have lived and prospered have been established by evangelical Christians. Infidelity or irreligion could not maintain colleges; hence, if so established, the guiding hand of Christian teachers has been secured to conduct them, lest they fall into ruin. Thus the college is the daughter of the church, receiving her love and sacrifice, and giving back in return blessing in every field of high endeavor. The ministry cannot perpetuate itself; the magistracy cannot educate its successors; neither can the lower schools equip their teachers; but the Christian college can prepare and maintain them all. Blot out the Christian college and you destroy the eyes of the church and paralyze the arm of the State. The Reformation itself was born in the colleges where Wycliff, Huss, Erasmus, Luther, Melanchthon, Calvin, and Knox were educated.

The Power of Teachers.

A few teachers have often shaped the policy of nations. Let us note some striking examples. When Titus had laid Jerusalem in waste and driven before his spear-points all the remaining inhabitants into slavery and exile, he left behind him thousands of corpses and salt-sown ruins. Thus he hoped to blot out the national life of a hated people. But before he left Joppa, a rabbi obtained permission to gather a few Hebrew youths and teach them the law. There the proud and haughty Roman made a fatal mistake. There the downtrodden rabbi gained a great and lasting victory! For in those days he established afresh the consciousness of a national spirit and life, which continues still with amazing vitality.

When the larger part of Europe seemed lost to the papacy, the world-renowned conquerors and educators, the Jesuits, seized upon the higher departments of learning, public and private, and from these sources the influence of their teaching soon pervaded all channels of thought and action. Can we wonder at the strength of the papal claims, when at one time this teaching class was in control of about six hundred colleges, extending from China to the British Isles? Note especially the fate of two countries at their hands: Austria was at one time essentially Protestant. "Not one in thirty of the population adhered to papacy, and for nearly a generation scarcely a man was found to enter the Romish priesthood." But the Jesuits obtained a controlling influence in the university, and in a single generation Austria was lost to the Reformation and gained to the papal hierarchy. Very similar is the history of Poland. In the sixteenth century the Polish Diet was a Protestant body, and exerted its influence for the protection of persecuted Protestants in other countries. Luther's books, and those of many other Protestant writers, were printed in Poland, the publishing of which other countries would *not* permit. But in an evil hour a Protestant king, chosen by a Protestant Diet, elected a Jesuit as minister of public instruction. He soon filled the places in the university with those of his own order, and the scales were turned, so that the doctrine of the Reformation never again recovered the ascendency. Thus history speaks to us of the painful mistakes made in the past, which may be repeated in our generation unless the places of instruction are wisely guarded. If the very life of Romanism is dependent upon the vantage ground secured through teaching, why is it not essential to the dissemination of Baptist Principles? We hold that it is.

II. Only in Christian Schools Can We Have Christian Training.

Religious instruction, as we have seen, has been linked with education from early antiquity; but it has been separated therefrom in the United States and Japan. Baptist influence has made possible, with us, a free church in a free State.

State Limited to Secular Education.

The secular school is the inevitable sequence of the secular State. The American State is secular, both in its national expression and in the separate States which compose it. The establishment of any religion is forbidden by the First Amendment to our National Constitution. Twenty-eight States prohibit legal preference of any sect, or any special form of worship; twenty, the use of public funds for sectarian schools or other institutions. No State is without some provision for freedom of conscience. We are, therefore, a secular State, and a secular State demands the secular administration of all education which it supports.

To convey Christian instructions in schools which, by nature, are compelled to be nonsectarian and impartial, is an impossibility. In matters of religious belief, the State cannot affirm. Take one of the great movements in history; viz., the Protestant Reformation. How can the truth concerning it be taught in a manner that shall steer equally clear of the Romish Scylla on the one hand and the Protestant Charybdis on the other? The task is more difficult than to write a history of the Civil War which will be equally acceptable to Massachusetts and to South Carolina. This is only one of the many difficulties encountered by the secular school which might be mentioned.

The Bible is literature—yes, but it is more. As literature, it is the expression of a people's life, but it is yet more. It is the Word of God, which gives counsel for the present, and guides to life eternal. Yet the Supreme Courts have decided

that it is a sectarian book. In the broadest sense, this is true. Therefore, even if it must be eliminated from the course of instruction, and with it, as the only authoritative standard, all Christian teaching. Therefore, the State itself is in dire need of the Christian schools to supply what it cannot give.

Religion Essential to Liberal Culture.

But religion is the great concern of life, and they reckon ill who leave it out. President Butler, of Columbia University, maintains, with many others, that liberal education must enter five fields of instruction, as follows:

The Scientific, or the field of gathered and classified knowledge.

The Literary, or the realm of inspirational knowledge, as voiced in the best literature of the past and present.

The Æsthetic, or Art, as found in the harmonious field of taste, imagination, and the imitation of nature, as painting, sculpture, music, and architecture.

The Institutional, or the organized forms of human society, as found in political forms of government, democratic institutions and laws.

The Religious, or "the history of the worshipping soul of man through the centuries"; the church as an institution; the Scriptures as God's supreme revelation to man; and the right answer to the meaning of life in terms of the gospel of Christ.

These five comprise the field of higher education, or liberal culture.

The mechanical or technological schools place special emphasis upon the scientific, and have as their purpose not to give a well-rounded education, but to teach a craft, by which to make a living, rather than to make a life. The so-called institutions of liberal culture, founded by the State, are limited to the first four fields of instruction; but the last, the religious, in fact, the greatest of them all, which deals with the heart, out of which "are the issues of life," they cannot enter.

To state it more clearly, we may say: Education by the State must include some religious elements, or exclude all religious elements; but if it includes religious elements, then the Constitution is violated, which may not be done. If all religious elements are excluded, then the education is imperfect; hence, education by the State must either be in violation of the Constitution or incomplete.

Since lower education is *static* and consists in gathering facts, while higher education is *dynamic* and looks to relating and coördinating these facts, the student must inevitably come to the place where something must be affirmed or denied. In matters pertaining to religion the State cannot affirm. Because something must be affirmed, we find that among the more than four hundred institutions of higher learning in the United States, where the State has founded one, churches or individuals have founded more than six, that all necessary instruction may be given. Train the intellect without reference to the heart, and it becomes a curse rather than a blessing.

From the foregoing it dawns upon us as clear as a sunbeam, that only in Christian schools can we find the necessary religious training. A sop to Cerberus was less satisfying to his appetite, than to the crying need of the college student is the religious instruction which can be secured in the secular school. It is a time of crisis, and pre-eminently the devil's hour, when he makes his terrific assaults. Passion is on the throne, and conscience often lies prostrate. A time when scepticism and infidelity seek to enter. A time when reason and individual judgment begin to stand alone, and the fledgling having mastered a few elementary principles of science, essays to measure God and all His truth. He plunges into a seething sea of doubt, and needs a helping hand to lift him from its bitter waves. In addition he is away from home influence. But if in the Christian school at this hour, he goes not to a teacher who has been stranded by shipwreck of faith, but to one who has made his landing upon the Rock of Ages, and can give the needed help.

Religious Atmosphere the Noblest Quality.

The most vital part of the subject has yet to be seen. There is a power in education, which is even greater than the texts or subjects studied, which leaves its imprint upon the mind and heart, when the flight of years has all but effaced from memory the things technical which were taught. I refer to the *personality* of the teacher, which, after the technique of the subject taught has been long forgotten, will abide through all the eternal years. We readily and gladly concede that many of God's noblemen are engaged as teachers in the secular schools, yet the fact remains, which no one can deny, that where no religious test can be required as one reason for fitness, there will enter individuals who, as teachers, will sow more tares of doubt and scepticism than can be uprooted by a dozen others, who know from heart experience the deeper meaning of life.

But where every chair is guarded, teachers can be secured whose hearts overflow with the wonders of earth, the glory of the heavens, and the goodness of God. They can no more help exerting a saving influence than the sun could cease to shine. Virtue passes from them into the hearts of their students. Under their guidance reverence for sacred things will be imparted, and the student is led to see that in learning even a mathematical problem or physical law, he is coming thereby to know that much of the wonder of the world, and the glory of God.

III. Teaching That Does Not Find Its Center and Inspiration In Christ Is A Failure

Unless teaching meets the deepest needs of man it is a failure. True education is the drawing out of the soul to God, as revealed in Christ. It is not alone a matter of mental conception, but rather a heart experience. Teaching may instruct the intellect, but morality and religion have their secret in the will, hence in an age when error steals the livery of heaven, we

need to inquire carefully into the real source of truth. By making Christ the center and inspiration of our teaching we are led:

To Find Our Highest Freedom.

In him we find our true individuality, and the dignity of human life. The struggle of civilization has been to attain this, yet Christ bestows it. All honor then to that spirit of education in schools of high learning, which teaches the great fundamental principles that emancipate by passing beyond the physical and pure intellectual, into the radiant sphere of spiritual culture, where the highest powers and possibilities find a field for their true expression.

We have a destiny greater than that of states, and this after all is the problem we are to solve. The greatest thing that all teaching can accomplish is to lead us to ask this one question: "Is this life all?", and having asked it to find the right reply. We may fail to ask this question, miss the right answer, and our prodigal feet may never find the way to the Father's house. We may so lose the way that the forests may have no hymn for us, as for Bryant; the flower in the crannied wall may not bring to us its eloquent appeal, as to Tennyson; and the heavens may not declare to us the glory of God, as to David; but the problem remains and we have no abiding answer until we find it in Him, who is "the way, the truth, and the life"; and through Him become "laborers together with God." Any system which ignores Christ is a failure, but that which builds the individual life, the home, and the nation upon Him, will make the largest contribution to education and the regeneration of society. "If the Son therefore shall make you free, ye shall be free indeed."

We Discover the Lordship of Christ.

With Christ as the central figure of our teaching, it follows that His Lordship will be discovered in all realms. Even the laboratories of science are sanctuaries, where His power is

displayed, as seen by the reverent teacher, who, when he had completed his preparation for an experiment, said: "Silence, gentlemen; we are going to ask God a question." With this spirit history will become *His* story, where His providential steps are seen, and psychology will open the fields where His grace is revealed. In Him all things will be seen to exist, and find their unity in His creative power. As long as the world needs His truth so long will the Christian school be a necessity to teach it, and whenever any school, over which floats the name of Christian, defaults in proclaiming it, then its name should be hauled down and from it should be taken the support, by which it is maintained through the churches of Christ. Better, ten thousand times, that it should cease to exist, than by its living it should seek to undermine the principles for which it set as a defense.

IV. Christian Schools and Evangelism.

Two things are especially prominent in the Christian school as an evangelistic agency:

It Is a Direct Means of Salvation.

Reliable statistics reveal the fact that nineteen out of twenty, who are converted to God, are saved during the school age. During this plastic period, the denominational college should put forth aggressive efforts to lead the lost to Christ. The Baptist schools of this State, year by year, show a highly encouraging report in this most important matter. If the soul is lost, all is lost; and no amount of mental culture can atone for a lost soul. This feature alone is sufficient grounds for their existence, and by it they affirm anew to the world, that spiritual interests are not to be made a matter of secondary importance in equipment for life.

Training for Service.

In these institutions layworkers are developed, who will be towers of strength in local churches. It is of the greatest importance that these should be led to have a comprehensive grasp of denominational history and enterprises, and to be schooled in aggressive plans for larger service. It is also true that the influences are such that many hear and yield to the call of God, giving themselves to His work. In the Theological seminaries the remarkable fact is shown, that nineteen out of twenty, who have enjoyed the advantages of college training, come from denominational schools. More and more our churches and boards are looking to the denominational college for those who shall supply the need at home, and upon the foreign field. They afford just the condition of spiritual sympathy, necessary to the training of the pastor and missionary. A cold, Christless atmosphere cannot develop the warm hearted preacher. Let the sceptic place his stamp first upon the young life, and seldom will he stem the tide; but if so, a cold professionalism will mark his ministry which will render him useless to both God and man.

The campus of an American college marks the birth place, in our country, of modern missions; and one Baptist college in the United States, with twelve hundred graduates, has sent more than one hundred men to the foreign field, besides giving hundreds of pastors to the home land. Every foreign missionary from Carey onward, whose opinion deserves serious consideration, voices the statement that the denominational school is an indispensable agency. Our opportunity lies through this plan in every foreign field, and our boards are wisely committed to this policy. Accepting the position that the training school is a necessity upon the foreign field, then the argument holds good with *double* emphasis for the home land, because we are not only to keep ourselves evangelized, but for many years hence to send missionaries by the thousands abroad. Every land must ultimately evangelize itself, which must be

done over again with each succeeding generation, hence the school must ever be the muster ground, where recruits are fitted for their task.

Luther Rice, heartbroken and discouraged in his efforts to awaken the American churches to the claims of foreign missions because of unsympathetic and untrained pastors, turned aside to give the short remaining portion of his life to founding and fostering Columbian University, where men would be fitted to become missionary pastors. In after years, Judson while visiting the home land, was one day walking by a Christian college, when he turned to a friend and said: "If I had ten thousand dollars, do you know what I would do with it?" "Yes," said his friend, "you would give it to foreign missions." "No," said Judson, "I would give it to such schools as this, for they are sowing the seed corn of the world." To every thoughtful mind, these words must be freighted with deepest meaning.

V. Our Obligation to Maintain Christian Education.

There are at this time two forceful reasons why North Carolina Baptists should respond heroically to the call for denominational education.

Our Obligation to the Past.

Dwarfed indeed must be his soul who willingly forgets the greatest benefactors of his life. Small is the vision of a denomination, that would deliberately blot from memory the struggles and sacrifices of former generations which have made it great. It was this cause which warmed the hearts of our fathers in Israel as they dug deep into the soil of this commonwealth and placed underneath their educational work the abiding foundation of faith in God. Upon this sure foundation they laid the massive cross beams of religious principles and began to rear the superstructure of our temples of learning. While not an alumnus of Wake Forest College, I may be permitted, by way of illustration, to give a word of impartial

appreciation of the service which she has rendered to the State and kingdom of God. The growth of North Carolina Baptists has been largely traceable to her work. Since her founding the Baptists of this State have grown from a mere handful to a militant host, and all the while our life as a people has been energized by her influence. Myriads who now dwell in the realms of light owe an eternal debt of gratitude for her saving service. Destroy her influence and how many lights would be extinguished in the community, church and State: How many souls would fall, like Lucifer from heaven, if the names of those who have been converted through the ministry of her offspring should be blotted from the Book of Life. She has preserved the unity of faith among North Carolina Baptists and her beneficent beams of light have pierced the darkness of distant lands. She has impressed upon the hearts of passing generations the old theology established by Christ, expounded by the apostles, loved and defended by our fathers as God's only message for bringing a lost world to His feet.

Though the career of Meredith has been brief, yet, it has been noble in character and in the high quality of educated womanhood which she has produced. In after years we do not doubt that a similar story may be told of the far-reaching influence which has emanated from these halls. This will be done if she is kept true to the ideals upon which she was founded.

As the writer of the book of Hebrews conceived of departed heroes as a great cloud of witnesses, who from their eternal vantage ground behold with tenderest solicitude our conflicts and triumphs, it might be that should our eyes be opened, as were those of Elisha's servant, we would see them bending over us today at this seat of learning. In that great company we would doubtless behold the face of Meredith, Wingate, Taylor, Yates and many others who have toiled for denominational education. Joy beams from their eyes and breaks from their lips, but as they speak to us they rejoice with fear and warn us not to forget that Meredith and other like schools were

founded in prayer and sacrifice, and that the very brick in their walls are cemented with their hearts' blood. They plead with us to be loyal to these institutions, where rests the ark of our Covenant and the hope of future years. Oh, spirit of our heroic fathers, breathe upon us today lest we forget our holy heritage.

Our Opportunity.

We shall find it increasingly difficult to do our work with the equipment of the present. The day has long since passed when an institution can claim and hold patronage, simply because it is owned and controlled by the denomination. Here is both our danger and opportunity. Honesty with ourselves and others demands that we shall make their equipment equal to the very best; and in so doing we shall reach our larger life. But it may be said with all certainty that the next few years in North Carolina will settle the question whether Christian education, under Baptist influence, will stand the test, or be driven to the wall by reason of fierce competition. And unless our Baptist people awake to a sense of higher duty and privilege just here, we may expect to see, along with the decline in Christian education, a corresponding decline in missions, and all the objects for which we as a people stand.

Viewed from the higher standpoint, Christian stewardship finds no more inviting field for abiding results. Banks may break, corporations fail, and even governments may repudiate their bonds, rendering investments disastrous; but he who aids an institution of Christian learning, by so doing writes his name, not where fickle and heartless trade may pull it down, or upon a shaft that will crumble to dust, but upon living tablets, which will endure forever. The product of such investments pass not only to other continents, but to other worlds. It will not be dissipated after death, but will continue in ever widening circles of influence and power. Those, who have thus given, have placed their hands upon the throttle valves of stronger powers than steam, and swifter forces than elec-

tricity, which have moved the world in matters of faith and immortal hope. On the other side they shall see their ships enter eternal ports, laden not with the cargo of material commerce, but freighted with redeemed and radiant souls.

With an optimism born of faith we believe that our people will rise to meet the task and opportunity of the hour. Out upon the new site near this city, we see rising the new Meredith, beautiful in its building appointments, its campus teeming with young women from many states, and a thousand students matriculated for courses of instruction. But as we build greater equipment and expand the endowment, we should not forget that the glory of Meredith must be in the higher type of womanhood she contributes to the world. May she be to the New South what Mary Sharpe was to the old, giving that noble type of Christian culture that proved to be the highest exemplification of the power of enlightened mind and consecrated heart.

VI. How Shall the Baptists of North Carolina Be Envisioned For Meredith's Enlargment?

The product of any college is its best credential. It will be far easier to secure the necessary money for Meredith's enlarged program if the young women who go out from this institution shall carry with them a true estimate of life. An ancient oracle said, "All things have two handles; beware of the wrong one." We can take two views of life—the small or the large. If we have the latter, we will not forget the imminence of God. There are those in the world today who suggest in a subtle way that God's dealings with men were confined to ancient history, and in far-off times made friends with seers and prophets, but now he is largely withdrawn from intimate touch with mundane affairs. For that reason, they tell us there are no more prophets to declare the counsel of God. No more poets, since Milton, Shakespeare, Wordsworth, and Browning have passed away. No more passion in the pulpit, for Lidden, Brooks, Spurgeon,

and Moody have joined the immortals. No more music, for Wagner is dead; and no masters in art, for Angelo and DaVinci have left no successors. These immortals, rising in their chariots, forgot to drop the mantel on the shoulders of some waiting Elisha, but took it with them into the clouds. Therefore, "Genius, hollow-eyed and wan," has forsaken the temple, and now haunts only the market-place, making mediocre lives the only possibility.

Such reasoning is not only untrue in its pessimism, but borders on the atheistic. It *seems* that God has exhausted Himself in the past and has nothing more for the present and future. What amounts it to us if He revealed Himself to man in the long-ago, but withholds His revelation from us as we struggle with the problems of today? God is not a falling star, but a rising dawn—not a worn creed, but a living voice. What He did, He does; and what He said, He still says. Inspiration, while it may vary in the manner of manifestation, is not a closed chapter in human experience, but may speak anew in every consecrated voice of today. A correct estimate of life, therefore, will reveal not only His nearness, but also the fact that He moves in the affairs of today. It was Lowell who suggested that upon the open book of the world the inspired present is writing the annals of God as found in the complex life of our age, where

"New Occasions teach New Duties; time makes ancient good uncouth;
They must upward still, and onward, who would keep abreast of truth.
Lo, before us gleam her campfires; we ourselves must pilgrims be;
Launch our Mayflower and steer boldly through the desperate winter's sea,
Nor attempt the future's portals with the past's blood-rusted key."

To realize the highest ideal and render the best service to the world, there are three things which must mark one's career.

See Clearly.

Some things are incidental, others fundamental; some transient, others permanent; some material, others spiritual; some seen, others unseen; some fleeting, others eternal. "But the things which are seen are temporal, the things which are not seen are eternal." It, therefore, follows that one who sees clearly will learn to rightly place the emphasis—and this is one differentiating principle in the lives of individuals.

Life cannot be measured by the five senses; not stated in a mathematical formula. The best things about us cannot be measured by material standards. Who can set a material value upon a gorgeous sunset when the god of the day has beat back the billows of cloud on either side and shot them through with the shafts of light as triumphantly he rides into the gates of the west? It was given to the painter, Turner, to transfer its beauty to canvas. Yet the capacity to enjoy it may be ours, like Paul Hamilton Hayne, the poet laureate of South Carolina, who said he really owned the forest primeval which stretched away in front of his home, because it wafted to his soul on every breeze the music of nature's orchestra, although his miserly neighbor paid the taxes on it. As you stroll through a great gallery of art, rich with the best products of chisel and brush, or listen to some wondrous symphony, which is harmony in search for a word, and, having found it, sings its way to the infinite, will you say that the emotions which they awaken can be measured by the currency of earth? Will you look into the face of the smiling child and reckon the value of its immortal spirit as a subject of the King, or count the number of dollars its chubby hands may some day gather as a Samson of commerce, which may be but the metallic heartbeats of an oppressed humanity? Can you measure by the standards of earth the value of a patriot's blood which flowed upon Flanders' Field, a mother's love, or the vicarious suffering on Calvary's height?

As we come to realize the value of the unseen, our feet enter upon the pathway of life, and the music of the eternal thrills our soul.

"Holier Christ and veiled madonnas
Painted were on Raphael's soul,
Melodies he could not utter
O'er Beethoven's ear would roll.

Thou must thyself be true
If thou the truth would teach;
Thy soul must overflow, if thou
Another's soul would reach.
It needs the overflow of heart
To give the lips full speech.

Think truly, and thy thoughts
Shall the world's famine feed;
Speak truly, and each word of thine
Shall be a fruitful seed;
Live truly, and thy life shall be
A great and noble creed."

Feel Intensely.

As a historian, Gibbon saw clearly, and his mind worked with the precision of logic as he marshaled the facts of the Roman Empire and made them pass in solemn pageantry before the vision of the reader. But Carlyle's eloquence is logic set on fire. When the woes, sorrows and tragedies of the French Republic swept like billows over his soul, they broke his heart. Gibbon worked in cold, white intellectual light, but Carlyle dipped his pen with his own heart's blood; hence his history "is a seething fire, Gibbon's only the picture of a fire." Our age is calling for hearts that feel and give expression to a larger humanitarianism. Among the ancient writings of Seneca and Cicero we glean for a single humanitarian sentiment; but with Dickens, Eliot, Kingsley, and Hugo a new era dawned, and modern writers and thinkers are expressing a broader charity and a sweeter sympathy for the sorrows and woes of

others. The self-effacement of the great Lawgiver, who prayed that he might be blotted out if necessary for the sins of his people; the sorrows of Jeremiah over the tragic end of his nation; and the tears of the Master over the doomed city, are but abounding manifestations of fathomless feeling and sympathy which to some extent must be shared by all whose lives would count for most in service to the world and for God.

Courage to Follow the Gleam.

Great souls like Paul, Wycliffe, Luther, and Savonarola have had a passion for righteousness. In them reason and affection have been linked to conscience and courage as warmth and light are twisted together in the sunbeam. The courage of honest conviction, based upon patient, independent investigation, and the refusal to give slavish conformity to public opinion, is seen in the greatest of earth's heroes.

A New Englander said, some time ago, in speaking of Martin Luther, that "It is a good thing to be born at sunrise. It is good to begin life at a time when a new order is being begun, which will continue for a long time." Did he mean to say that Luther was a creature of circumstance, made by the times in which he lived? If so, then he did him a great injustice, for Luther was himself the sunrise who lighted up the horizon and gave the world a new day, because he dared to open questions "which priestcraft and councils had declared were forever closed." There was another sunrise when Carey arose from the cobbler's bench and gave to the world a true vision of Christian obligation, and began the work of modern missions, which has made earth vocal with praise, and peopled heaven. There was another sunrise when our Baptist fathers in this State grasped the idea of greater service through consecrated intelligence, and erected our colleges as spiritual lighthouses along the shores of time. There is always a sunrise when God's man or woman goes forth to courageous service. God is calling to the young people of our day to strike hands with the prophets of yesterday

in courage that knows not how to falter. He is opening a pathway to happiness and virtue by the way of sacrifice and service. He teaches us that giving is better than getting, and stooping to serve is nobler than climbing towards a throne to wear a crown. Browning well said, "The acknowledgment of God in Christ, accepted by thy reason, solves for thee all questions in the world and out of it"; and it is Christ alone, as He comes into vital touch with human life, who will render it full-orbed, with power to follow the gleam of emancipating truth.

On the western coast of our country the light dwells long with gilding rays upon treetop and mountain summit after the orb of day has fallen to rest in the lap of Thetis. We stand today in the afterglow of the good life of Thomas Meredith and the noble souls who in after years made possible the beneficent light of this institution. Be it ours, as a heavenly trust, to transmit this light undimmed to those who shall come after us, and, like those who have gone before us, pass on the savory influence of lives redeemed and enlarged through the power of Grace Divine. By so doing, we shall justify the existence of denominational colleges as a dominant factor in bringing in the kingdom of God.

FOUNDERS' DAY

Remarks by W. N. Jones, President of the Board of Trustees of Meredith College, on Founders' Day, February 1, 1923

When we come to speak of Founders' Day as to this college, there is one outstanding fact that should be stated, and that is, this institution has been founded by the many instead of the few. It can be truthfully said that it is an institution "of the people, for the people, and by the people."

So far as contributions are concerned, the college has had no special large benefactions. As I remember, the largest contribution made to the college up to the present time is twenty-five thousand dollars. There have been three of these gifts of twenty-five thousand—one by Judge William T. Faircloth, one by Mr. Dennis Simmons, both of this State, and one by Mrs. Ella Ford Hartshorn, of Massachusetts. Mrs. Virginia B. Swepson, of this city, gave fifteen thousand dollars.

It frequently happens that a large sum of money is given to an educational institution by some liberal person, and the trustees show their gratitude by naming the institution after the donor. This is not the case with this institution. This institution was named after Thomas Meredith, who was a Baptist preacher and the first editor of the *Biblical Recorder*. He was one of the leading men among the Baptists of North Carolina, and exercised a wide influence in this State between the years of 1830 and 1850. It can be safely said that the *Recorder* did not have a great many subscribers when he was editor. At that time the Baptists were not distinguished for their numbers or their intelligence. It is related of a prominent Republican politician, who lived in Johnston County in this State, that he was approached by some of his party associates in regard to establishing a Republican paper in the city of Raleigh shortly after the Civil War. He opposed the proposition, and gave as his reason that his party was made up mostly of colored people

who could not read, and hence the party did not need a paper, as it could not support one. As Mr. Smith's party could not sustain a paper immediately after the Civil War for want of readers, I think it is very likely that Mr. Meredith had a hard time making a living as editor of the *Biblical Recorder* while he held that position, for lack of subscribers. Fortunately, he was a good preacher, and very likely made his living for the most part that way. The editors in our time, both secular and religious, I should say, are plutocrats, as compared with Thomas Meredith. He, however, did a great work for the Baptists in his day, and it is very appropriate that this college should be named after him, especially as he was the first man, so far as the records show, who advocated the establishment of a school of high grade for girls for the Baptists of this State.

As I run over in my mind those who have labored here in the founding of this institution from the beginning, there are some who rise up before me as real helpers. I feel that it would not be improper to mention the names of some of them in these remarks. The late N. B. Broughton was one of these. He not only gave his money, but he gave himself to the work. I have often thought that the college was indebted to Brother Broughton and Dr. Vann, who was the president of the college at that time, for the gift of Mrs. Hartshorn of the twenty-five thousand dollars given by her in her will. Mr. W. N. Hartshorn, her husband, was a Sunday School man of international reputation, and Mr. Broughton also had a reputation as a Sunday School man throughout the country. Mr. Hartshorn visited Mr. Broughton in Raleigh on one occasion. While he was here Mr. Broughton had Mr. Hartshorn to visit the college to investigate. When he returned to Massachusetts he told his invalid wife, who was the daughter of Mr. Ford, publisher of *The Youth's Companion*, that if she wanted to make a gift to a most worthy educational institution, she could do so by making a gift to Meredith College—this she did in her will.

There is another man I think worthy of mention. That is Dr. A. M. Simms, who was pastor of the Tabernacle Church of

this city when this building we are now in was being constructed. He was pastor of the Tabernacle Church, but most of his time was spent in supervising the construction of this building. He had special qualifications for this work, and took special delight in looking after the construction of the building as the work progressed. His interest in this work was attractive to the trustees, and they felt very grateful to him for his efficient supervision. We got the worth of our money in the building; it cost between forty and fifty thousand dollars. That was right much money in those days. One of the leading officers of the North Carolina Car Company, which constructed the building, after it was completed, stated that the building cost the company a great deal more than the company got out of it.

Another person I desire to mention is Dr. R. T. Vann, who was the first president of the college. He came to the college the next year after it started. The college was hard pressed for money at that time, and we were much in debt. He was a most efficient helper. Whenever he went out among the people soliciting aid he was very successful. I have never known anyone who delights to efface himself more than Dr. Vann. I am glad he is here this morning, and rather sorry, too. I want him to know what the trustees thought of his work back there. I imagine that he will think I am a little aberrated in talking about him in this way. He has always wrought well in our Baptist Zion. He is one of the most accomplished men I have known; a great preacher and a great literary man. I call your attention to the fact that the college song, which is generally sung on public occasions by the faculty and students, is a gift of his mind and heart. His character is very beautiful and attractive to me.

There is another valiant worker who comes up before me, and that is Brother O. L. Stringfield. He became the financial agent of Meredith College about 1895 or 1896. He was an optimist of the most approved order, or he never would have taken the agency. This is illustrated by a story told me by Dr. C. E. Brewer the other day. Dr. Brewer says that he and Professor

Carlyle, of Wake Forest College, were attending an association near Brother Stringfield's home in Wake County in the early nineties of the last century. While they were attending the association Brother Stringfield entertained them, along with many others. It looked to Dr. Brewer as if Brother Stringfield wanted to entertain the whole association, from the number of guests that he had. After supper he suggested to Brother Stringfield that he and Professor Carlyle had better go over to a neighbor's and spend the night, as he seemed to be rather crowded. Brother Stringfield would not hear to it—said he had plenty of room. He was so insistent that they remained with Brother Stringfield. Dr. Brewer said that when he and Professor Carlyle retired to their room for the night, there were nine men in the room with three beds. The brethren had a fine time that night talking over the affairs of the kingdom. There is no doubt that Brother Stringfield was an optimist. I will say a word more about Brother Stringfield further on.

Of all the men who ever labored for the college, there was no one more efficient and effective in his work than Brother Carey J. Hunter, who died last week. For more than thirty years he gave his time and his means freely to this institution. It was very near to his heart. I can think of no one who did more for it than he did. He was chairman of the finance committee, and on the second Monday night in each month, for years and years, he had a meeting of the finance committee to go over the books with the bursar and considered the financial affairs of the college. His counsel in directing the financial affairs of the college was invaluable. He had the ability to take the measure of a business proposition at once, and was therefore a wise adviser and business counselor. His ability as a business man was widely recognized; hence he was on many boards of trustees and directors. They were glad to get his help. He was a stalwart wherever he took hold. He was an intense man. If he was for a man or a measure, he let it be known, and this was equally so when he was in opposition. There are few men who will be missed more than he will be in many lines of endeavor.

But I must pass on, as I have said as much as I have time to say about individual helpers.

The establishment of Meredith College was to meet a long-felt want among the Baptists. It had been felt ever since the maintenance of religion was made a voluntary matter in this country. The Constitution of the United States was finally adopted in 1789. By that great instrument the separation of the church and state was effected, and the duty of maintaining religion in this country was made a voluntary matter. This was a new thing in government. Governments had been fostering and supporting religion from the beginning of the fourth century. At that time the church and the state joined together and a system of religion was arranged. Before that, the Christians were disorganized and more or less discordant, and even belligerent. Some parts of them were named after places, and some after men, but they made great progress. It is stated in history that there were more Christians in the Roman Empire than pagans at the beginning of the fourth century, though most of them were slaves. In the year 325 the ecclesiastics and rulers arranged a system of religion which was to be supported by the government. After that it was a dangerous thing to oppose the established religion. When anyone commenced to disturb the peace in Zion they were warned, and if they did not desist they were severely dealt with—sometimes by imprisonment, sometimes by beating, and sometimes by burning. The state and the church felt that it was against the best interest of the people to allow any undermining of religion that was supported by the taxes from the people. In this they were just as conscientious as Paul was when he was on his way to Damascus, breathing out "threatenings and slaughter" against the Christians, and saw the great light. The state and the church had the power to punish for heresy, and they did it. Through the centuries in history we see the crimson way from the days of Constantine to the days of the American Constitution, and its influence began to be felt. It is horrible history. A great

many of those who were persecuted in the later centuries came to these shores, and in due time they revolted against the mother country.

There is very plausible history that the colonies did not have sufficient reason to revolt against the government of King George, but on account of religious persecution through the centuries, revolt was in the blood of the colonists, and they revolted; and when they came to set up a government of their own and adopt a constitution, they put in that constitution that "Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof, or abridging the freedom of speech or of the press." That was the First Amendment to the Constitution. Some of the States, of which North Carolina was one, would not join the Union until that amendment was adopted. These four lines have meant more to the human race than any four lines ever penned by the hand of man. They divorced the state and church, and unfettered the minds of men. Instead of destroying religion, they gave the most virile form of religion in the world. The truth is, competition is just as much needed in religion as in business. Without it, there is stagnation and intolerance. It has turned out that this method of maintaining the Christian religion in less than one hundred and fifty years in this country has influenced the governments of the world which are dominated by Christianity to adopt the methods marked out in our Constitution for maintaining the Christian religion. The maintaining of religion having been made a voluntary matter, it has been conducted ever since by voluntary associations or denominations, and not by taxes, so that any man or set of men can have any form of religion desired, provided it is paid for by them.

The point I wish to make in referring to this history is to call the attention to the fact that in one generation after the adoption of the Constitution the religionists of this country found that they could not carry on their work without the aid of schools of higher learning. Those coming out of secular schools of higher learning were found to be more of a hindrance

than a help to religion. (There were practically no schools for women.) At that time the denominations found that they had to have those who were trained for leadership educated in institutions under denominational control, and they took steps to have these denominational schools of higher learning established. Wake Forest College is one of the oldest, if not the oldest, established in our State. It was established in 1834.

Other denominational schools in our State came along afterwards from time to time. These schools would never have been established but for their pressing need. They have been maintained at great toil and sacrifice, and this is so now.

There were those back there three generations ago in our denomination who desired very much to establish a girls' school. Thomas Meredith, after whom this college is named, who was the first editor of the *Biblical Recorder,* in a report to the Baptist State Convention in 1838, recommended the establishment of such a school. The brethren in those days felt that they could not establish and maintain one for boys and another for girls; so they took not the lesser of the two evils, but the lesser of the two goods, and established Wake Forest.

Thomas Meredith was a very wise leader, and so far as the records show, the first one to favor the establishment of a school of high grade for girls for our denomination. It is very proper, therefore, this school should be named after him.

Several attempts were made to establish a school of high grade for girls here in Raleigh, before it was finally accomplished in the establishment of Meredith College. There was one who came near succeeding in 1859 under the leadership of Dr. Thomas E. Skinner, pastor of the First Baptist Church at that time, and his father, Charles W. Skinner, who was a man of large means.

I was looking over the records in the office of the Register of Deeds for Wake County the other day and came across the deed made to certain brethren for this purpose. The deed is made to Dr. Skinner, Major W. W. Vass, T. H. Briggs, Sr., Major A. M. Lewis, R. M. Jones and others. It conveys the

property just north of the Capitol Square and embraced two acres lying between Edenton, Salisbury, Jones and Halifax streets, where the new Agricultural Building is now being erected. There was on the property what was known as the "Guion Hotel," which was quite a large building and would have accommodated many boarders. These brethren gave their notes for a large part of the purchase money. The Civil War came before the school could be started, and when the war was over everything, seemingly, was in ruin. Creditors were pressing for their money, and the brethren got scared and sold out and paid their debts, and when this was done there was nothing left. Thus ended the fond hopes of that venture.

The next step to establish a school of high grade for girls at Raleigh was undertaken by Prof. F. P. Hobgood in the seventies of the last century. This was a private enterprise. The school was located two squares north of the square upon which Meredith College is located on this street. It served well our denomination, our city and our State for a few years—very well indeed, but Dr. Hobgood felt that he could do better at Oxford, where he was born and reared, so he moved to that town and has conducted an excellent school of high grade at that place ever since.

The final effort to start a school of high grade for girls at Raleigh, which resulted in the establishment of Meredith College, was commenced in 1889, when the late Colonel L. L. Polk introduced into the Baptist State Convention of North Carolina at its session in Henderson a resolution to appoint a committee to take such steps as were necessary to secure the establishment of such a school. This resolution was adopted and the committee appointed, which obtained a charter from the Legislature of 1891, and the work of collecting funds was commenced in that year. Dr. Skinner was the first agent of the College. He was very much interested in the establishment of the school, and wanted to do this work without pay. He did some good work for a while, principally in the City of Raleigh, but as he was quite an old man he soon saw that the work was

too great for his strength, and resigned as agent. Dr. J. B. Boone then took the agency and did efficient work, but he found that it was an up hill business and resigned. The prospect for the College at that time was not very bright—indeed it was gloomy. Then it was that Dr. O. L. Stringfield was asked to take the agency. He agreed to do so. He was the optimist that I have heretofore referred to. Through the persuasion of Brother Stringfield, plans and specifications for the main building which we are now in were prepared, and the contract given out. Brother Stringfield went up and down the State and impressed our people with the fact that we were going to have a school of high grade at Raleigh for the Baptists. They took courage. We went on slowly, borrowing all the money we could and collecting all we could, and finally the building was completed in 1899, but before the school opened in the summer of 1899 we found that this main building could not accommodate the students that had matriculated and the faculty, and so before the first session opened we found that we would have to purchase additional property. Just before the session opened in September we purchased the East building and so took care of the student body in that building and the new main building. We then found we had made a debt of between forty and fifty thousand dollars.

Our Baptist people were so much gratified with the large number of students that the College had obtained, that at the Baptist State Convention of 1900 at Winston-Salem, a collection was taken from individuals, churches and associations which amounted to about forty thousand dollars. Then shortly after the Convention adjourned in December, 1900, Judge W. T. Faircloth died and gave the College property from which it realized about twenty-five thousand dollars. Then, shortly after that, Mr. Dennis Simmons died and gave the College property from which we realized about twenty-five thousand dollars. The Trustees then for the first time felt that the College was out of the wilderness. The hardest time the College has had was during the eight or nine years just before it

opened; during these years it hung in the balance so to speak, but from the opening of the school it has steadily grown. Its patronage has only been limited by its ability to furnish accommodations to its patrons. We can recount with some satisfaction what the school has attained. The College has now matriculated in the main school four hundred and twenty-one pupils. If we count those in the primary music department, the number of pupils is five hundred and fifty-two.

The financial condition of the College is very gratifying; its assets are about $700,000, counting the plant and equipment on this square and the two pieces of property on the two squares adjoining at $300,000 and the endowment at $400,000. We do not count the non-interest bearing endowment in real estate, subject to life interests amounting to about $40,000, which will not become active until the life tenants die. The endowment has been increasing right rapidly in the last few years. On February 1, 1920, it was $139,132; on February 1, 1921, it was $223,474; on February 1, 1922, it was $332,181; and on February 1, 1923, it was $384,202. We do not owe any debts.

Perhaps we are indebted to the General Educational Board of New York for this situation. This Board, under a proposition made to the College by the Board two years ago, would not give the College a cent until it had paid its debts. This Board has had large experience in dealing with educational institutions of the country, and they have found it necessary to make this rule. It is a good one. The bane of the average educational institution is in running ahead and making debts. This is easy to do, because the necessities of such institutions are so great, knowledge is infinite, and it is impossible to cover everything in the educational line.

The Trustees of the College now feel that the future is as bright as its past is glorious. The expansion of the school has been so great that the Trustees have deemed it wise to move it out of the city, where there will be room for infinite expansion, and they have purchased 135 acres of land three miles west of Raleigh on the Hillsboro road where there will be plenty of

room. It will, of course, take some time to get the building ready to house the school, but in a short time the school will be located in its new site.

Of course, the College will have to make a debt before this can be done, but it has the basis of credit in this plant that we have here. This property can be sold and applied upon any debt that would be made; then, too, the Baptist State Convention has appointed a committee to co-operate with the Board of Trustees in providing buildings for the new site.

We feel that we should not close these remarks about the development of the school up to the present time without saying that men and women have not done this work without Divine help, and the help of Heaven in the development of the school has been so conspicuous that every one will acknowledge the propriety of making this acknowledgment.

Honor Roll

FALL SEMESTER, 1922-23

First Honor

Beaman, Joyner
Bowden, Louise
Cherry, Frances
Herring, Susie
Jessup, Clara Mae
Kendrick, Lois
Kimzey, Elizabeth
Lineberry, Margaret
Lineberry, Ruth
Little, Mary Evelyn
Livermon, Ruth
Lowe, Alice
Mays, Louise
Moore, Erma
Oldham, Mabel
Purnell, Elizabeth
Sawyer, Effie
Tillery, Doris
Walton, Edna Earle
Ward, Annie Hope
Wyatt, Margaret

Second Honor

Abbott, Annabelle
Barnwell, Daisy
Bowers, Mary Brewer
Duncan, Margaret
Eagles, Margaret
Fleetwood, Thelma
Harris, Annie Wood
Hatcher, Raeford
Horn, Marie
Leonard, Gladys
Livermon, Martha
Lowe, Ida
Pearce, Ruth
Smith, Lois
Thompson, Tura

The requirements for the honor rolls are as follows:

Points

No. of classes per week	*Points for first honor*	*Points for second honor*
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

Grades

A, gives 3 points per semester hour of credit
B, gives 2 points per semester hour of credit
C, gives 1 point per semester hour of credit
D, gives 0 point per semester hour of credit
E, gives -1 point per semester hour of credit
F, gives -2 point per semester hour of credit

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Raleigh, North Carolina

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1923

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Calendar for the Year 1923-1924

Sept. 12.	Wednesday	First semester begins. Examinations for making up conditions and deficiencies.
Sept. 12–13.		Matriculation and registration of all Students.
Sept. 14.	Friday	Lectures and class work begin.
Oct. 18.	Thursday	State Fair, a holiday.
Nov. 29.	Thursday	Thanksgiving Day, a holiday.
Dec. 10.	Monday	Examinations for making up conditions and deficiencies.
Dec. 20.	Thursday	3:30 p. m. Christmas recess begins.
Jan. 3.	Wednesday	8:30 a. m. Christmas recess ends.
Jan. 17–23.		First semester examinations.
Jan. 18–23	Wednesday	Matriculation and registration of new students.
Jan. 24.	Thursday	Lectures and class work of second semester begin.
Feb. 1.	Thursday	Founders' Day, a half holiday.
March 27–April 2.		Spring vacation.
May 7.	Monday	Examinations for making up conditions and deficiencies.
May 24.		Students must submit to the dean their schedule of work for 1924–1925.
May 26–31.		Second semester examinations.
May 31–June 3.		Commencement.

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Terms Expire 1927

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* Died January 23, 1923.

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Livingston Johnson.
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William Louis Poteat.
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* Died January 23, 1923.

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INSTRUCTOR IN MATHEMATICS.

Faculty of School of Art

IDA ISABELLA POTEAT,

NEW YORK SCHOOL OF FINE AND APPLIED ARTS; COOPER UNION ART SCHOOL, NEW YORK; SCHOOL OF APPLIED DESIGN, PHILADELPHIA; PUPIL OF MOUNIER; CHASE CLASS, LONDON.

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STUDENT CHOWAN COLLEGE; MRS. E. N. MARTIN, WASHINGTON, D. C.; MISS MASON, NEW YORK CITY.

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LONDON COLLEGE OF MUSIC, LICENTIATE, AND DOCTOR OF MUSIC; FELLOW SOCIETY OF SCIENCE AND ARTS, LONDON.

DIRECTOR-PROFESSOR OF PIANO, ORGAN, AND THEORY.

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GRADUATE BROWNELL HALL, OMAHA, NEBRASKA; STUDENT UNIVERSITY OF NEBRASKA SCHOOL OF MUSIC; FOUR YEARS AT PARIS CONSERVATOIRE; PIANO WITH WAGER SWAYNE; HARMONY AND ANALYSIS WITH CAMPBELL-TIPTON; SOLFEGGIO AND THEORY WITH EMILE SCHVARTZ.

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RUTH ALISON GOLDSMITH,

GRADUATE MEREDITH COLLEGE.

PROFESSOR OF PIANO

GOLDINA DEWOLF LEWIS,

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PROFESSOR OF VIOLIN.

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ELIZABETH KIMZEY,
TURA THOMPSON,
FAY FOSTER,

STUDENT ASSISTANTS IN LIBRARY.

EFFIE SAWYER,

STUDENT ASSISTANT IN PHYSICAL EDUCATION.

LILLIAN HORTON,

STUDENT ASSISTANT IN HOME ECONOMICS.

DOROTHY GOWER,
MARTHA POWELL,

STUDENT ASSISTANTS IN CHEMISTRY.

JOYNER BEAMAN,

STUDENT ASSISTANT IN BIOLOGY.

Committees of the Faculty

Advanced Standing—Miss Law, Mr. Boomhour, Miss Barber, Mr. Canaday.

Appointments—Mr. Highsmith, Mr. Brown, Miss Poteat.

Athletics—Miss Royster, Miss Goldsmith, Miss Badger.

Bulletin—Miss Harris, Miss Porter, Miss Smith.

Catalogue—Mr. Boomhour, Mr. Canaday, Miss Johnson.

Classification—The Dean, with the heads of the departments.

Executive—President Brewer, Dean Boomhour, Miss Zabriskie, Miss Law, Miss Allen, Miss Poteat.

Grounds—Miss Welch, Mrs. Cooper, Mr. Ferrell.

Lectures—Mr. Riley, Miss Winston, Miss McSween.

Library—Mr. Freeman, Miss Allen, Miss Brewer.

Public Functions—Mr. Brown, Mrs. Ferrell.

Concerts—Mr. Brown, Miss Zabriskie, Mrs. Crowell, Miss Stitzel.

Officers of the Alumnae Association, 1922-1923

President—Mrs. George Sandlin, '12.....Old Fort, N. C.

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Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

By the last treasurer's report, June 30, 1922, the value of the college grounds and buildings was $330,500, and of the equipment $64,840.43, making a total value of the real property and equipment of $395,340.43. The productive endowment, by the same report, was $330,451.19, the non-productive fund $25,100, and the deferred endowment $15,000, making a total endowment fund of $370,551.19, and a grand total of $765,-891.62. By the bursar's report of the same year the receipts from students and miscellaneous sources, with assets, were *$178,767.93. The General Education Board of New York has recognized the worth of the College by voting aid to its endowment fund and by making an annual donation of $5,000 a year for three years to supplement salaries of teachers.

As a result of the South-wide campaign to secure seventy-five million dollars for all objects fostered by the Southern Baptist Convention Meredith College will secure funds for a considerable increase in endowment and equipment.

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States.

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* From report covering fourteen months, April 30, 1921, to June 30, 1922.

Location

Meredith College is admirably located in Raleigh, the educational center of the State. The number of schools and colleges is due not only to the broad educational interest centering in the State capital, but also to the natural environment and healthful climate. Raleigh is situated on the edge of the plateau which overlooks the coastal plain, and is 365 feet above sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The water supply, too, is excellent; it comes from a short, never-failing stream which has a controlled watershed, and it is regularly tested by experts.

The college itself is in the center of the city, near the Capitol, and only a few blocks from the State and Olivia Raney Libraries. Within three blocks to the west and southeast are the First Baptist Church and the Baptist Tabernacle, respectively; churches of other leading denominations are also near. Among the many advantages of college life in the capital city is the opportunity of hearing concerts and important addresses by distinguished speakers in the city auditorium and of witnessing the meetings of the State legislature, the annual meeting of the North Carolina Literary and Historical Association, the State Social Service Conference, and other noteworthy gatherings.

Buildings

The college owns at present ten buildings: Main Building, Faircloth Hall, Home Economics Building, East Building, and six cottages.

Main Building, completed in 1899, contains the chapel, executive offices, classrooms, laboratories, library, art studio, living rooms and dining-room.

Faircloth Hall, built in 1904, accommodates ninety-six students, two in a room, and contains four large classrooms, the music practice rooms, and the two society halls.

The Home Economics Building, purchased in 1913, and first used in 1914, contains the lecture room and laboratories of the department of Home Economics, and the president's living rooms.

East Building, purchased in 1899, contains dormitory and dining-rooms, and Y. W. C. A. reception room.

Each of these buildings, except the Home Economics Building, is of brick. All are lighted by electricity and heated by steam, and have bath-rooms with hot and cold water on each floor. The rooms, homelike and attractive, with plenty of light and fresh air, show ample provision for comfort and health.

North and South cottages, purchased in 1900, the Person Street cottage, purchased in 1916, and the Adams cottage, purchased in 1919, are heated by stoves or grates, but in other respects are equipped like the other buildings.

In addition to these, Myatt Building, situated on Blount Street opposite Main Building, is rented for use as a dormitory. It is heated by steam and accommodates about forty students.

The regulations for all buildings are the same. There are no discriminations among the students in any way.

A night watchman is employed throughout the year.

Laboratories

The laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian and is scientifically classified and catalogued.

There are ten thousand and three hundred volumes and two thousand and five hundred pamphlets in the library. These have been selected by heads of departments and are in constant

use by the students. Ninety-one magazines, forty-four college magazines, and fifteen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library, of some seventeen thousand five hundred and the State Library of fifty-two thousand volumes, are open to students, and are within three blocks of the college. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required also to attend Sunday school and church services each Sunday morning, five absences without excuse being allowed during the year.

The Young Woman's Christian Association is one of the religious organizations of the college. The work and direction of this body are under the management of the students, assisted by a faculty advisory committee. The faculty may become members of the Association, and as such share in the meetings. The Association stands for a deeper spiritual life among the members, and for a united effort to help others to live consistent Christian lives. A devotional meeting is held every Sunday night, this service aiming at fixing the key-note for the week.

The Young Woman's Auxiliary, with an independent corps of officers, with definite denominational affiliation, is in reality the missionary department of the Young Woman's Christian Association of Meredith College. All missionary contributions are directed through denominational channels, gifts to 75 million campaign pledges being made through home church and reported to treasurer of Young Woman's Auxiliary.

The four B. Y. P. U.'s, maintained as the training department of the association, reach every student and serve as the connecting link between the college religious life and the home.

Mission study classes and S. S. Teacher Training, under the direction of members of the faculty and students, are pursuing systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission work and to fit each one for an efficient, intelligent work in Sunday school. During the past year there has been a Student Volunteer Band of 14 members for Foreign Missions.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life, and any who are not willing to be guided by them should not apply for admission to the college.

Physical Education

All students when entering college are given a physical examination by the resident physician and physical director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basketball, and volleyball.

All students, except seniors, are required to exercise four half-hours a week throughout the session. As far as possible students are organized in classes according to the number of years that they have had the work. Basketball, volleyball, or tennis may be substituted twice a week for the regular class work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in April, and ribbons and letters are given upon the basis of proficiency. At the close of the inter-class basketball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an inter-class basketball contest. To the champions of the inter-class tennis tournament letters are awarded.

The athletic committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well equipped sanitarium under the direction of an efficient nurse is maintained for benefit of students unable to attend regular work on account of sickness. Once a month during the year the physician in charge lectures to the student-body on general hygiene and the care of the body. Every student is required to attend these lectures except in her junior and senior years.

The physician in charge holds office hours at the college, at which time the students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced so far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The food of the sick is under the direction of the physician and nurse.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Saturday night. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership see the Student Government Handbook.

Each society offers a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton Society

is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price, one dollar.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring this should communicate with the Business Manager of the Annual.

The Twig.—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig.*

Chapel Speakers and Other Lecturers, 1922-1923

Oct. 17. Miss Virginia Pritchard—Work of Student Volunteer Band.
Oct. 18. Miss Louise Foreman—Personality of Jesus Christ.
Oct. 25. Dr. Charles A. McMurray—Specialization in Education.
Oct. 26. Dr. Roland Beasley—College Newspaper.
Nov. 5. Mr. Richie—Student Friendship Fund.
Nov. 7. Dr. John R. Sampey—Service.
Nov. 11. Miss Brandon—Red Cross Drive.
Nov. 15. Mr. Jesse McCarter—Investment of Youth.
Nov. 20-21. Dr. William Louis Poteat—Heredity (three lectures).
Nov. 29. Dr. J. A. Ellis—Thanksgiving Service.
Dec. 7. Mr. Walter Lippman—Cult of the Second Best. (State Literary and Historical Society.)
Jan. 7. Mrs. T. P. Harrison—Near East Relief.
Jan. 13. Mr. John Yonan—American Relief Fund.
Jan. 23. M. Franck Schoell—Rheims and Its Cathedral.
Jan. 30. Mrs. Esther Spaulding Slater—Character Analysis.
Feb. 1. Dr. J. R. Jester—The Denominational College.
Feb. 2. Mr. Blair—Peace Movement.
Feb. 6. Dr. Valeria Parker—Social Hygiene.
Feb. 20. Mr. Hamilton Holt—Accomplishments of the Peace Conference.
April 3. Prof. Stephen Leacock—Evolution of Modern Democracy (three lectures).

COMMENCEMENT, 1922

A. Paul Bagby, D.D., Baccalaureate Sermon; Missionary Sermon.
Henry Churchill King, D.D., LL.D., Literary Address.

Expenses

Tuition Each Semester

College course	$ 40.00
Literary and theoretical work in Music Course (see p. 98)	40.00
Public School Music (Music students)	5.00
Piano	$37.50, 45.00
Organ	45.00
Violin	45.00
Voice	$35,00, $37.50, 45.00
Art	35.00
China Painting	35.00
One class course	17.50
Two class courses	30.00
Three class courses	40.00

Fees Each Semester

Matriculation fee (applied on semester's tuition)	$ 25.00
Incidental fee	10.00
Chemical laboratory fee	2.50
Biological laboratory fee	2.50
Physics laboratory fee	2.50
Cooking laboratory fee	7.50
Sewing laboratory fee	1.00
Library fee	2.50
Lecture-Concert fee	2.50
Gymnasium fee	1.00
Medical fee	5.00
Ensemble or Chamber Music	.50
Interpretation Class	.50
Use of piano one hour daily	4.50
For each additional hour	2.25
Use of pipe organ, per hour	.25
Laundry (flat work only)	5.00

Table Board Each Semester

Main Building	$100.00
Club (estimated)	56.00

Room Rent Each Semester

Including fuel, light, and water:

Main Building	Front rooms or two-girl rooms	$ 30.00
	Other rooms in Main Building	27.50
Faircloth Hall	Front rooms	30.00
	Other rooms in Faircloth Hall	27.50
Myatt Building		27.50
East Building		25.00
Cottages		22.50

Summary of Expenses for the Year in the Literary Course

In Main Building:

Board, room, lights, fuel, and bath	$245.00 to $260.00
Tuition, college course	80.00
Medical fee	10.00
Library fee	5.00
Gymnasium fee	2.00
Lecture-Concert fee	5.00
Incidental fee	20.00
Laundry (flat work only)	10.00
Total	$377.00 to $392.00

With board in the club this amount is about $90.00 less.

In view of the uncertainty of prices of supplies the charge for board cannot be guaranteed. It is hoped, however, that no increase over the above figures will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Graduation fee, including diploma, $5.00.

Nonresident students are excused from the payment of the medical fee and also of the gymnasium and lecture fees unless they wish to take these courses, but are required to pay the library fee if they take any class work.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves, will be remitted. But in event of sickness of such a nature as in the opinion of the college

physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of $10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The table board in this way is reduced to $56.00 a semester, and is payable in monthly installments. This year 130 students have taken their meals in the club.

The Payment of Fees

On days of registration at the beginning of each semester all students are required to pay to the bursar the matriculation fee of $25 before registering with the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of $1 and to show receipt for the same to the dean. This special fee of $1 will be required of those who are late in entering as well as of those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration see page 33.

To secure rooms, application must be accompanied by a deposit of $10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The $10 room fee deposit and the $25 matriculation fee will be deducted from the first bill of each semester, *but they are not returnable under any circumstances.*

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. Students who are to apply for admission by certificate should send to the president, before their graduation, for a blank certificate and have it filled out and signed by the principal of the school they are attending. Students will find it much easier to have their certificates prepared before school closes for the summer. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the College and should arrange with the president as early as possible the dates for examinations.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for the A.B. degree must offer:

English	3	units
Latin	4	units
or		
Latin 3 units and French or German 2 units	5	units
Mathematics: Algebra	1.5	units
Mathematics: Geometry	1	unit
Elective*	5.5 or 4.5	units
Total	15	units

Every candidate for the B.S. degree must offer:

English	3	units
French†	2	units
German†	2	units
Mathematics: Algebra	1.5	units
Mathematics: Geometry	1	unit
Elective‡	5.5	units
Total	15	units

*The elective units must be selected from the following: History, Bible, Science, Cooking, Agriculture, Vegetable Gardening, Commercial Geography, a fourth unit in Latin, an additional unit in French or German, an additional half-unit in Commercial Arithmetic, Plane Trigonometry, Solid Geometry, or Advanced Algebra. Not more than four half-unit courses will be accepted. Not more than two units will be allowed in vocational subjects.

†Four units of Latin may be substituted for both French and German, or two units of Latin may be substituted for either French or German; or two units of Spanish may be substituted for two units of either French or German; one of the languages offered for entrance must be continued for at least one year in college.

‡The required and elective subjects allowed for entrance to the A.B. course may be offered; also a half-unit in Mechanical Drawing, Free-hand Drawing, or Sewing may be offered. Not more than four half-unit courses will be accepted. Not more than three units will be allowed in vocational subjects.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

Routine of Entrance

1. *Registration.*—All students, upon arrival at the College, should report at the office of the president and register.

2. *Matriculation* — On September 12 and 13 all students should report at the office of the bursar and pay the required fee. Matriculation for the second semester should be completed on or before January 23.

3. *Classification.*—On September 12 and 13 all students will appear before the classification committee in order to have their schedules for the semester arranged. All schedules must be approved by the dean. Those desiring credit for college courses must apply to the committee on advanced standing.

Schedules for the second semester will be arranged by the dean on or before January 23.

DEFINITION OF ENTRANCE REQUIREMENTS

English (3 units)

The requirement in English is that recommended by the National Conference on Uniform Entrance Requirements in English.

Definition of the Requirement for 1923-1925

Habits of correct, clear, and truthful expression. This part of the requirement calls for a carefully graded course in oral and written composition, and for instruction in the practical essentials of grammar, a study which ordinarily should be reviewed in the secondary school. In all written work constant attention should be paid to spelling, punctuation, and good usage in general as distinguished from current errors. In all

oral work there should be constant insistence upon the elimination of such elementary errors as personal speech defects, foreign accent, and obscure enunciation.

Ability to read, with intelligence and appreciation, works of moderate difficulty; familiarity with a few masterpieces. This part of the requirement calls for a carefully graded course in literature. Two lists of books are provided, from which a specified number of units must be chosen for reading and study. The first contains selections appropriate for the earlier years in the secondary school. These should be carefully read, in some cases studied, with a measure of thoroughness appropriate for immature minds. The second contains selections for the closer study warranted in the later years. The progressive course, formed from the two lists, should be supplemented at least by home reading on the part of the pupil, and by classroom reading on the part of pupils and instructor. It should be kept constantly in mind that the main purpose is to cultivate a fondness for good literature and to encourage the habit of reading with discrimination.

List of Books for 1923-1925

1. *Books for Reading.*

From each group two selections are to be made, except that for any book in Group V a book from any other may be substituted.

Group I. Dickens, *A Tale of Two Cities;* George Eliot, *Silas Marner;* Scott, *Quentin Durward;* Stevenson, *Treasure Island* or *Kidnapped;* Hawthorne, *The House of the Seven Gables.*

Group II. Shakespeare, *Merchant of Venice, Julius Cæsar, King Henry V, As You Like It.*

Group III. Scott, *The Lady of the Lake;* Coleridge, *The Ancient Mariner;* and Arnold, *Sohrab and Rustum.* A collection of representative verse, narrative, and lyric. Tennyson, *Idylls of the King* (any four). The *Æneid* or the *Odyssey* in a translation of recognized excellence, with the omission, if desired, of Books I-V, XV, and XVI of the *Odyssey.*

Group IV. *The Old Testament* (the chief narrative episodes in *Genesis*, *Exodus*, *Joshua*, *Judges*, *Samuel*, *Kings*, and *Daniel*, together with the books of *Ruth* and *Esther*). Irving, *The Sketch Book* (about 175 pages); Addison and Steele, *The Sir Roger de Coverley Papers;* Macaulay, *Lord Clive;* Parkman, *The Oregon Trail;* Franklin, *Autobiography.*

Group V. A modern novel; a collection of short stories (about 150 pages); a collection of contemporary verse (about 150 pages); a collection of prose writings on matters of current interest (about 150 pages); two modern plays. All selections from this group should be works of recognized excellence.

2. *Books for Study.*

One selection to be made from each group.

Group I. Shakespeare, *Macbeth*, *Hamlet.*

Group II. Milton, *L'Allegro*, *Il Penseroso*, and either *Comus* or *Lycidas;* Browning, *Cavalier Tunes*, *The Lost Leader*, *How They Brought the Good News from Ghent to Aix*, *Home Thoughts from Abroad*, *Home Thoughts from the Sea*, *Incident of the French Camp*, *Hervé Riel*, *Pheidippides*, *My Last Duchess*, *Up at a Villa—Down in the City*, *The Italian in England*, *The Patriot*, *The Pied Piper*, *"De Gustibus"—*, *Instans Tyrannus*, *One Word More.*

Group III. Macaulay, *Life of Johnson;* Carlyle, *Essay on Burns*, with a brief selection from Burns' poems; Arnold, *Wordsworth*, with a brief selection from Wordsworth's poems.

Group IV. Burke, *Speech on Conciliation with America.* A collection of orations, to include at least *Washington's Farewell Address*, *Webster's First Bunker Hill Oration*, and *Lincoln's Gettysburg Address.*

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar*, Part I (or its equivalent); reading of 150-200 pages of easy French. For suggested texts for reading, see Elementary French A, page 63.

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar*, Part II; reading of 300-400 pages of French. For suggested texts for reading, see Elementary French B, page 63.

GERMAN (2 units)*

FIRST-YEAR GERMAN (1 UNIT)

A. Drill in pronunciation; Paul V. Bacon, *German Grammar*, Part I, and thirty-six lessons in Part II (or its equivalent). One whole year's work.

SECOND-YEAR GERMAN (1 UNIT)

B. Paul V. Bacon, *German Grammar*, finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts, see Elementary German B, page 65. One whole year's work.

LATIN (4 units)*

FIRST-YEAR LATIN (1 UNIT)

(1) A thorough knowledge of forms and principles of syntax. D'Ooge, *Latin for Beginners* is recommended.

SECOND-YEAR LATIN (1 UNIT)

(2) Cæsar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

THIRD-YEAR LATIN (1 UNIT)

(3) Cicero, six orations, including the Manilian Law. Grammar, Allen and Greenough recommended. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

(4) Virgil, *Æneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

All candidates for credit in history should do considerable work in addition to the text-book preparation. The text-book should contain not less than five hundred pages, and the work on special topics

*Instead of four units in Latin, three units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued.

from fuller accounts in the school library should cover at least four hundred pages more.

The candidate may offer as many as four of the following units in history:

Ancient History to 800 A. D. (1 unit).

Mediæval and Modern European History (1 unit).

English History (1 unit).

American History, with the elements of Civil Government (1 unit),

or

Robinson and Breasted, *Outlines of European History*, Part I, from ancient times to the eighteenth century (1 unit).

Robinson and Beard, *Outlines of European History*, Part II, from the eighteenth century to the present day (1 unit).

These two books follow the recommendation of the Committee of Five of the American Historical Association, and of the Report on *Social Studies in Secondary Education for 1916, No. 28*, published in the *United States Bulletin of Education.* Schools are strongly urged to adopt these books for a two-years' course in history.

ANCIENT HISTORY (1 UNIT)

TEXT-BOOKS.*—Breasted, *Ancient Times* (Ginn & Co); West, *Ancient World*, Revised Edition (Allyn and Bacon); Westermann, *The Story of the Ancient Nations* (D. Appleton); or an equivalent.

The following books are suggested for a school library for supplementary work: Evelyn Abbott, *Pericles;* Botsford, *History of Greece;* Botsford, *History of Rome;* Botsford, *Story of Rome;* Bulfinch, *Age of Fable;* J. S. White, *The Boys' and Girls' Herodotus;* Cox, *Tales of Ancient Greece;* Davis, *Readings in Ancient History;* Firth, *Augustus Cæsar;* Fling, *Source Book of Greek History;* Froude, *Cæsar, a Sketch;* How and Leigh, *A History of Rome;* Munro, *Source Book of Roman History;* Pelham, *Outlines of Roman History;* Trollope, *The Life of Cicero;* Webster, *Readings in Ancient History;* Wheeler, *Alexander the Great;* and Ginn & Co., *Classical Atlas.*

MEDIÆVAL AND MODERN HISTORY (1 UNIT)

TEXT-BOOKS.*—Harding, *New Mediæval and Modern History* (American Book Co.): Robinson, *Mediæval and Modern Times* (Ginn & Co.); West, *The Modern World* (Allyn and Bacon); or an equivalent.

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*Any one text-book of the group is accepted.

The following books are suggested for a school library for supplementary work: Emerton, *Introduction to the Middle Ages;* Emerton, *Mediæval Europe;* Dawson, *The Evolution of Modern Germany;* Day, *A History of Commerce;* Hayes, *A Political and Social History of Modern Europe* (two volumes); Hazen, *Europe Since 1815;* Henderson, *Historical Documents;* Johnston, *Napoleon;* Ogg, *The Governments of Europe;* Robinson, *Readings in European History* (two-volume edition); Symonds, *Short History of the Renaissance;* and Dow, *Atlas of European History.*

ENGLISH HISTORY (1 UNIT)

TEXT-BOOKS.*—Cheyney, *A Short History of England* (Ginn & Co.); Walker, *Essentials in English History* (American Book Co.); or an equivalent.

The following books are suggested for a school library for supplementary work: Bates and Coman, *English History Told by English Poets;* Beard, *Introduction to the English Historians;* Bright, *History of England* (four volumes); Cheyney, *Industrial History of England;* Cheyney, *Readings in English History;* Cross, *A History of England and Greater Britain;* Gardiner, *Student's History of England;* Gibbons, *The Industrial History of England;* Green, *A Short History of the English People;* Hayes, *British Social Problems;* Montague, *Elements of English Constitutional History;* Tout, *A History of Great Britain;* Tuell and Hatch, *Selected Readings in English History;* and Gardiner, *School Atlas of English History;* Low and Pulling, *Dictionary of English History* (Cassell).

AMERICAN HISTORY (1 UNIT)

TEXT-BOOKS.†—Adams and Trent, *History of the United States* (Allyn and Bacon); Ashley, *American History,* Revised Edition (Macmillan); Johnson, *High School History of the United States,* Revised Edition (Holt); Ashley, *American Government,* Revised Edition (Macmillan); Beard, *American Citizenship;* or an equivalent.

The following books are suggested for a school library for supplementary work: *The American Nation* (Harpers, twenty-seven volumes. Get especially volumes 22, 23, 24, 25, which cover the period since 1865); Bassett, *A Short History of the United States;* Coman, *Industrial History of the United States;* Beard, *American Govern-*

*Any one text-book of the group is accepted.
†A book on Civil Government alone will not take the place of one on American History.

ment and Politics; Dewey, *Financial History of the United States; Epochs of American History,* Revised Edition (three volumes); Fiske, *The American Revolution* (two volumes); Fiske, *The Critical Period;* Hart, *American History Told by Contemporaries* (four volumes); Johnston, *American Politics,* Revised Edition; *The Riverside History of the United States* (four volumes); *Statistical Abstract of the United States; World Almanac;* Jameson, *Dictionary of United States History,* and McCoun, *Historical Geography of the United States.*

MATHEMATICS (2.5 units)*

ALGEBRA (1.5 UNITS)

The requirements in algebra include the following subjects: the four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportion, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binominal theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good text-book in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

(SOLID GEOMETRY (½ UNIT)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

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*An additional half-unit in Algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for Algebra. Solid Geometry may be offered as an elective and counts one-half unit.

BIBLE (Elective)

A. Bible Study.
B. Sunday School Pedagogy.
C. Mission Study.
} (1 UNIT)

A. *Bible Study.*

Two hours a week throughout the year.

1. The Bible Section of the *Normal Manual*—sixteen to twenty lessons. This is to serve as an introduction to the study of the Bible.

2. The *Old Testament*—forty lessons.
   a. McLear, *Old Testament History*, abridged edition.
   b. Readings in the historical books. These will be assigned by the teacher and will average one chapter for each lesson.
   c. Readings in the Prophets, *Isaiah*, Chapters 5, 6, 53, 60, 61; the following books: *Amos*, *Nahum*, *Haggai*, *Malachi.*
   d. Readings in the poetical books, *Job* 28; *Psalms* 1, 2, 8, 19, 22, 29, 51, 84, 90, 103, 119, 137, 147, 148; *Proverbs* 1, 2, 3, 4, 5, 6, 20, 31; *Ecclesiastes* 11:9-12:14.

3. The *New Testament*—forty lessons.
   a. McLear, *New Testament History*, abridged edition.
   b. Kerr, *Harmony of the Gospels* — the analysis and enough of the text to get a connected view of the life of Jesus from the *New Testament* itself.
   c. The Acts of the Apostles.
   d. One from each of the four groups of Paul's Epistles as follows: *I Thessalonians, Galatians, Colossians, II Timothy.*
   e. The Epistle to the *Hebrews.*
   f. First Epistle of *John.*

B. *Sunday School Pedagogy.*

One hour a week throughout the year in the study of the *New Normal Manual*—Divisions I and II. If all the time is not needed, it can be used in the Bible work.

C. *Missions.*

One hour a week throughout the year. The following books are to be used:

a. State Missions: L. Johnson, *Christian Statesmanship.*

b. Home Missions: V. I. Masters, *Baptist Home Missions.*

c. Foreign Missions: T. B. Ray, *Southern Baptist Foreign Missions.*

Christian Statesmanship must be taken, and either one of the others.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE (½ UNIT OR 1 UNIT)*

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT.—Fitz, *Physiology and Hygiene*, or Martin, *The Human Body*, Briefer Course, fifth edition revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY (½ UNIT OR 1 UNIT)*

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT.—R. S. Tarr, *New Physical Geography.*

PHYSICS (½ UNIT OR 1 UNIT)

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared note-books.

In order to get full credit the candidate must submit her laboratory note-book which has been certified by her teacher.

TEXT.—Coleman, *Elements of Physics.*

BOTANY (½ UNIT OR 1 UNIT)

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relations of plants to other living things. A large part of this

*A student who has not had the equivalent of four one-hour recitations a week throughout the school year in Physiology or Physical Geography will not be given full credit for that subject. The maximum credit allowed for Physiology and Physical Geography is one and one-half units.

information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory note-books.

CHEMISTRY (½ UNIT OR 1 UNIT)*

This course should include the general laws and theories of Chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory note-book which has been certified by her teacher.

GENERAL SCIENCE (½ UNIT OR 1 UNIT)*

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory note-book which has been certified by her teacher.

COOKING (½ UNIT OR 1 UNIT)*

A full unit in Cooking will not be given unless a note-book, certified by the teacher, is presented. A half-unit or a unit in this subject will be allowed according to the time given to it. Two double laboratory periods will count for two recitations.

*Students claiming credit in laboratory sciences must present laboratory note-books certified by their teacher or full credit will not be given.

Requirements for Graduation

To be entitled to a degree or diploma, the student must, during her college course, prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to graduate.

Any subject counted toward one degree or diploma may also be counted toward a second degree or diploma, provided that that subject is one of the prescribed or elective subjects for such second degree or diploma.

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least twelve hours of work each semester. No student may take more than sixteen hours of work a week, except by action of the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees

The degrees conferred are Bachelor of Arts and Bachelor of Science.

BACHELOR OF ARTS

To be entitled to the degree of A.B., the candidate must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree 62 are prescribed, 30 are chosen from one of the groups of majors and minors, and 28 are free electives. (Page 46.)

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Arts.

BACHELOR OF SCIENCE

To be entitled to the degree of B.S., the student must complete the 62 semester hours of prescribed work, and, in addition, 58 semester hours of elective work.

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Science.

General Regulations for Academic Work

Credits

Each student who expects advanced credit to count toward a degree or diploma must file an application with the dean the first week of the session. Each application for advanced credit will be adjusted according to its merits. Credit will not be given on courses running through the year unless the full year's work is completed.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition, and F indicates failure and that the subject must be repeated in class.

Conditions and Deficiencies

A student who is conditioned on the work of the first semester will be allowed to pass off the condition on the first Monday in May. If she fails at this time, she will be allowed to take another examination on Wednesday, the opening day of the next fall semester. If she fails a second time, she will be required to repeat the semester's work in class.

A student who is conditioned on the work of the second semester will be allowed to pass off the condition on the Tuesday immediately preceding the opening of the fall semester. If she fails at this time, she will be allowed to take another examination the second Monday of the next December. If she fails a second time, she will be required to repeat the semester's work in class.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Outline of Course for the A. B. Degree

Freshman Year

Subject	Semester Hours	Page
English 1	6	60
Latin	6	71
*Chemistry 1	8	
†French	6	
†German	6	
‡History 1	6	18 or 20
‡Mathematics 1 and 2	6	
Education or Religious Ed.	3 or 6	

Sophomore Year

English 2	6	61
*Biology	6	
*Chemistry 1	8	
†French	6	
†German	6	18 or 20†
†Latin	6	
‡History 1	6	
‡Mathematics 1 and 2	6	
Elective	6	

Junior Year

Psychology	3	57
Ethics or Sociology	3	79
*Biology	6	
*Physics	6	6 or 0
Electives	18 or 24	

Senior Year

*Physics	6 or 0	75
Electives	22 or 28	

*Of the sciences Chemistry, Biology and Physics, two must be chosen and completed as follows; Chemistry during the freshman or sophomore year, Biology during the sophomore or junior year, Physics during the junior or senior year. At least one science must be completed by the end of the sophomore year.

†The language or languages that were offered for entrance must be continued in college for at least one year. At least one of the languages that was offered for entrance must be continued in college for at least two years, unless Latin 1 and either French 1 or German 1 are completed during the freshman year. At least two years of work, including work that was accepted for entrance, must be completed in every language that counts towards entrance or a degree. Credit in at least two languages must be completed before graduation.

‡History 1 and Mathematics 1 and 2 must be completed by the end of the sophomore year.

The electives must be distributed as follows: (1) A major subject of not less than 18 semester hours in one department; (2) A minor subject of not less than 12 semester hours in one department; (3) Free electives of not less than 28 semester hours or enough to make a total of 120 semester hours. The choice of the major subject must be made by the end of the sophomore year and all electives must be approved by the head of the department in which the student elects her major subject.

At least half of the work offered for the A.B. degree must be above a grade of D.

Major courses may be selected in any one of the following departments: (1) Education, (2) English, (3) French, (4) German, (5) History, (6) Latin, (7) Mathematics, (8) Religious Education, (9) Science.

Minor courses may be selected in any one of the departments that offers major courses or in the department of Greek.

Free electives may include any subject offered as a major or a minor, not previously included in the major or minor course, or may include Home Economics, Astronomy, Geology, Art History, Art Education, or Theoretical course in Music.

Outline of Course for the B. S. Degree

Freshman Year

Subjects	Semester Hours	Page
Chemistry 1	8	54
English 1	6	60
*French *German *Latin	6	
Mathematics 1	6	73
†Electives	6	

Sophomore Year

Biology	6	52
English 2	6	61
History 1	6	67
*French‡ *German *Latin	6	
†Electives	6	

Junior Year

Physics	6	75
Psychology	3	57
Education Ethics Religious Education Sociology	3	76–80
†Electives	18	

Senior Year

†Electives	28

*At least one of the languages that was offered for entrance must be continued in college for at least two years, unless either French 1 or German 1 or Latin 1 is completed during the freshman year.

†Subjects to count toward the major course or minor course or free electives.

With the approval of the head of the department in which the major course is to be elected, Chemistry 1 or Mathematics 1, or both, may be taken in the sophomore year, and an equivalent amount of sophomore work substituted in the freshman year.

The degree of B.S. is given in General Science and in Home Economics.

At least half of the work offered for the B.S. degree must be above a grade of D.

Electives for the B.S. degree in General Science must be distributed as follows: (1) A major course, consisting of eighteen semester hours from the departments of Chemistry, Biology, and Physics; (2) A minor course, consisting of twelve semester hours; (3) Free electives, consisting of twenty-eight semester hours.

Electives for the B.S. degree in Home Economics must be distributed as follows: (1) A major course of thirty-five semester hours, as follows: Freshman year, Elementary Physiology; Sophomore year, Chemistry 2, and Cooking 1; Junior year, Household Management, and Textiles 1; Senior year, Dietetics and Economics. (2) Free electives of twenty-three semester hours.

The choice of the major course must be made before the middle of the Freshman year, and all major subjects, all minor subjects, and all free electives must be approved by the head of the department in which the student elects her major course.

The minor courses and the free electives may be chosen on the same basis as for the A.B. degree.

SCHEDULE OF RECITATIONS

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8:30		Chemistry 1 (a) Education 30, 41 English 1 (a), 2 (a), (b) Ethics French B (a), (b) Sociology	Art Education 1 Biology (a) Chemistry 4, 5 Education 20, 11 French B (a), (b) History 6 Mathematics 8 Religious Ed. 4, 6	Art Education 2 Chemistry 1 (a) Education 30,41 English 1 (a), 2 (a), (b), 5 Ethics Sociology	Art Education 1 Biology (a) Chemistry 4, 5 Education 20, 11 English 3 French B (a), (b) Mathematics 8 Religious Ed. 4, 6	Chemistry 1 (a) Education 30, 41 English 1 (a), 2 (a), (b), 5 Ethics French B (a), (b) Sociology
9:30	English 1 (b), 2 (c) French 1 (a) Greek 3 History 1 (a) Latin 1 (a) Mathematics 8 Physics Religious Ed. 1, 2	Chemistry 1 (b) Economics Education 10, 33 English 1 (c) French B (c), 1 (b), 2 Latin 1 (b) Mathematics 1 & 2 (a) Religious Ed. 11, 12 French 2	English 1 (b), 2 (c) French B (c), 1 (a) Greek 3 History 1 (a) Latin 1 (a) Physics Religious Ed. 1, 2	Chemistry 1 (b) Cookery 1 Economics Education 10, 33 English 1 (c), (i) French 1 (b), 2 Latin 1 (b) Mathematics 1 & 2 (a) Religious Ed. 11, 12 French 2	English 1 (b), 2 (c) French B (c), 1 (a) Greek 3 History 1 (a) Latin 1 (a) Physics Religious Ed. 1, 2	Chemistry 1 (b) Economics Education 10, 33 English 1 (c), (i) French B (c), 1 (b), 2 Latin 1 (b) Mathematics 1 & 2 (a) Religious Ed. 11, 12 French 2
11:00	Dietetics English 1 (d), 4 French A (a), (b) History 3 Latin 0, 6 Math. 1 & 2 (b), 5, 6, 7 Religious Ed. 9, 10	Cookery 2 Education 46, 43 English 1 (e) French A (a), (b) German A History 5 Latin 1 (c) Mathematics 4 Physiology 1, 3	Dietetics English 1 (d), 4 History 3 Latin 0, 6 Math. 1 & 2 (b), 5, 6, 7 Religious Ed. 9, 10	Education 46, 43 English 1 (e) French A (a), (b) German A History 5 Latin 1 (c) Mathematics 4 Physiology 1, 3 Religious Ed. 7	English 1 (d), 4 French A (a), (b) German A History 3 Latin 0, 6 Math. 1 & 2 (b), 5, 6, 7 Religious Ed. 9, 10	Education 46, 43 English 1 (e) German (a) History 5 Latin 1 (c) Mathematics 4 Physiology 1, 3

12:00	English 1 (f) French A (e), 1 (c) History 1 (b) Geology German 2 Greek 2 Mathematics 3	Chemistry 2 Education 40, 49 English 1 (g), 8 French A (c) History 1 (c) Household Mgt. Latin 4 Mathematics 1 & 2 (c)	Biology (b) English 1 (f) French 1 (c) Geology German 2 Greek 2 History 1 (b) Mathematics 3	Chemistry 2 Education 40,49 English 1 (g), 8 French A (c) History 1 (c) Household Mgt. Latin 2 Mathematics 1 & 2 (c)	Biology (b) English 1 (f) French A (c), 1 (c) Geology German 2 Greek 2 History 1 (b) Mathematics 3	Chemistry 2 Education 40, 49 English 1 (g), 8 History 1 (c) Latin 2 Mathematics 1 & 2 (c)
1:30	Chemistry 1 (c) English 1 (h), 6, 7 French B (d) History 1 (d) Mathematics 1 & 2 (d)	Astronomy English 1 (i), 2 (d) French B (d) German 1	Chemistry 1 (c) English 1 (h), 6, 7 History 1 (d) Mathematics 1 & 2 (d)	Astronomy English 1 (i), 2 (d) French B (d) German 1	Chemistry 1 (c) English 1 (h), 6, 7 French B (d) History 1 (d) Mathematics 1 & 2 (d)	Astronomy English 1 (i), 2 (d) German 1
2:30		Education 20, 11	Art History 1		Art History 1	

SCHEDULE FOR LABORATORY WORK

8:30				Biology (a)		
9:30		Chemistry 3		Biology (a) Chemistry 3		Chemistry 3
11:00	Chemistry 2	Chemistry 3	Chemistry 1 (c)	Chemistry 3	Chemistry 1 (c)	Chemistry 3
12:00	Chemistry 2		Chemistry 1 (c)		Chemistry 1 (c)	
1:30				Cookery 1		Cookery 1
2:30	Biology (a) Chemistry 1 (a)	Biology (b) Chemistry 1 (b)	Biology (c) Chemistry 2	Biology (b) Chemistry 1 (a) Cookery 1	Biology (c) Chemistry 1 (b)	Cookery 1
3:30	Biology 1 (a) Chemistry 1 (a)	Biology (b) Chemistry 1 (b)	Biology (c) Chemistry 2	Biology (b) Chemistry 1 (a)	Biology (c) Chemistry 1 (b)	

Courses of Instruction

I. Biology

Lena Amelia Barber, *Professor.*
Dr. Elizabeth Delia Dixon Carroll, *Professor of Physiology and Hygiene.*

1. Elementary Physiology and Hygiene.

Required of B.S. freshmen. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 11:00.

This course includes a study of the general structure of the body; especially the circulatory, respiratory, nervous and digestive systems, with particular emphasis upon the functions of the latter.

Text.—Hough and Sedgwick, *The Human Mechanism.*

2. General Biology.

Required of sophomores and open to other college students. Three hours a week for a year. Two hours lecture and recitation and four hours laboratory. Lectures: Sec. (*a*), Wednesday, Friday, 8:30; Sec. (*b*), Wednesday, Friday, 12:00. Laboratory: Sec. (*a*), Monday, 2:30-4:30, Thursday, 8:30-10:30; Sec. (*b*), Tuesday, Thursday, 2:30-4:30; Sec. (*c*), Wednesday, Friday, 2:30-4:30.

This course is intended to familiarize the student with the general principles of biology and is preliminary to further work in botany and zoölogy. It comprises a study of plant and animal ecology, the biology of the cell, the biology of the plant and that of the animal. Instruction is given in the structure and manipulation of the microscope.

Laboratory fee, $2.50.

3. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Three hours a week for a year. Tuesday. Thursday, Saturday, 11:00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory, and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection; the hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a Certificate from the American Red Cross.

Text and Reference Books. — Kirk, *Handbook of Physiology;* Flint, *Human Body;* Martin, *Human Body;* Schaffer and Flint, *American Text-book of Physiology;* Gray, *Anatomy.*

*4. Botany.

Open to juniors and seniors. Three hours a week for the first semester. Prerequisite: Biology 2. Two hours lecture and recitation and four hours laboratory.

This course familiarizes the student with the general principles which underlie the processes of absorption, growth and reproduction in plants. Its object is to study in a comparative manner representative species of all the great plant groups. Some time will be devoted to the identification of flowering plants.

Laboratory fee, $2.50.

*[5. Zoölogy.

Open to juniors and seniors. Three hours a week for the first semester. Prerequisite: Biology 2. Two hours lecture and recitation and four hours laboratory.

The purpose of this course is to familiarize the student with a series of animal types. Each animal is studied with regard to its

* Not given 1923-1924. Biology 4 and 5 are given in alternate years.

structure, physiology, life history and economic importance. A comparative study is made of the types. Special stress is given development and inheritance.

Laboratory fee, $2.50.]

II. Chemistry

LULA GAINES WINSTON, *Professor.*
LUCRETIA DOUGLAS BAKER, *Associate Professor.*

1. General Chemistry.

Required of freshmen. Three hours lecture and recitation a week, and three hours laboratory. Eight semester hours credit. Lectures: Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 1:30. Laboratory: Sec. (*a*), Monday, Thursday, 2:30-4; Sec. (*b*), Tuesday, Friday, 2:30-4; Sec. (*c*), Wednesday, Friday, 11:00-12:30.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, $5.

2. Organic Chemistry.

Required of sophomores in the B.S. course. Three lectures and four hours of laboratory a week for a year. Credit, eight semester hours. Prerequisite: Chemistry 1. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, 11:00-1:00; Wednesday, 2:30-4:30.

The lectures are taken up with the study of the hydrocarbons and their derivatives, including such substances as are of interest and importance, as ether, alcohol, vinegar, glycerine, fats, soaps, sugar, starch, etc. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, $5.

3. Quantitative Analysis.

One recitation and six hours of laboratory work a week for a year. Elective in the A.B. and B.S. courses, six semester hours credit. Prerequisite: Chemistry 2.

The year is devoted to the study of standard gravimetric and volumetric methods of estimating the common bases and acids.

4. Applied Chemistry.

Three hours a week for fall semester. Elective in the A.B. and B.S. courses, three semester hours credit. Prerequisite: Chemistry 2.

This is an introduction to the study of commercial methods of manufacturing chemical products, the sources of raw materials, and the equipment required.

5. History of Chemistry.

Three hours a week for spring semester. Elective in the A.B. and B.S. courses, three semester hours credit. Prerequisite: Chemistry 2.

This course is intended to give a general view of the development of the science of Chemistry, together with brief biographical sketches of the leading workers in this field of study.

6. Organic Chemistry, Carbocyclic Compounds.

An elective course intended, primarily, for students preparing to study medicine. Four hours of laboratory work a week for one semester. Credit, two semester hours. Prerequisite: Chemistry 2.

This course will alternate with Chemistry 5.

III. Education and Psychology

Edwin McKoy Highsmith, *Professor.*

The courses in this department are intended primarily for students who are preparing to teach. They have been so worked out that stu-

dents properly electing work become eligible for full professional certification in North Carolina in *academic subjects,* and for *special* certificates in Home Economics, in Music, and in Drawing. All courses listed count toward the certificates.

Students will be required to adhere *strictly* to their classification status in registering for courses in this department. All students planning to teach should consult with the instructor as to which courses to elect for proper certification.

10. Elementary Psychology.

Elective for freshmen and sophomores. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

The attempt is to give students a working grasp of the more important bases of understanding the mental background to human behavior. Constant reference is made to applying the ideas developed to teaching situations. Some attention is given to problem of forming proper *study habits.*

Readings, Reports, Discussions, Notes.

TEXT.—To be selected.

11. Principles and Methods of Teaching.

Elective for freshmen and sophomores. Three hours a week for the second semester. Prerequisite, Education 10 or Education 20. Tuesday, 2:30; Wednesday, Friday, 8:30.

A very elementary course in principles of teaching. Intended, particularly, for students who will probably not complete their course before teaching. The study will deal, primarily, with practical applications of sound principles in handling every-day school problems.

Readings, Discussions, Reports, Notes.

TEXT.—To be selected.

20. Public Education in the South.

Elective for sophomores. Three hours a week for the first semester. Tuesday, 2:30; Wednesday, Friday, 8:30.

A survey of the growth of public education in the South, with a study of current problems in the organization, administration and development of the State educational agencies operative today.

Special attention to North Carolina educational problems.

Readings. Reports. Discussions. Notes.

TEXT.—Knight, *Public Education in the South.*

*[21. Introductory Study of Rural Education.

Elective for freshmen and sophomores. Three hours a week for the second semester. Prerequisite, Education 10, or Education, 20. Tuesday, 2:30; Wednesday, Friday, 8:30.]

30. General Psychology.

Required of A.B. and B.S. juniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30.

A study is made of human behavior in its mental bearings. The relation of the nervous system to mental life is studied in some detail. An introductory course. Some Simple Experiments.

Parallel readings.

Reports, Class Discussions, Notes.

Laboratory fee, 50 cents.

TEXT.—To be selected.

33. Child Study.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

Hereditary forces operative in the life of a child. Physical development of children. Stages in their mental development. Interrelations of child's physical and mental growth. Moral development and training. Practical bearings of ideas and principles as formulated.

Readings, Notes, Discussions, Reports.

TEXT.—Norsworthy and Whitley, *The Psychology of Childhood.*

* Not given 1923-1924. Given in alternate years with Education 11.

40. Educational Measurements. Mental Measurements.

Elective for juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 12:00.

Primary emphasis is on Educational Tests and on Mental Tests in alternate years. 1923-1924: Educational Tests are emphasized.

General survey of the field of mental and educational tests, with intensive study of several typical tests. Practice work in giving tests and scoring results. Elementary Statistical Methods as needed.

Readings, Discussions, Notes, Reports.

Laboratory fee, $1.50.

TEXT.—To be selected.

41. Methods of Studying and Methods of Teaching How to Study.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 8:30.

A course in Applied Psychology. Students investigate the methods of study that have been proved most economical and sound. Devices and technique for teaching elementary and high school students how to study are worked out in some detail.

Notes, Class Discussions, Readings, Reports.

TEXTS.—Boraas, *Teaching to Think;* Miller, *Directing Study.*

43. History of Education.

Elective for juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 11:00.

The effort is to equip students to understand the bearing of the History of Education on current practices and problems in the field of Education. From this viewpoint some guiding constructive principles of education are developed.

Readings, Reports, Problems, Discussions, Notes.

TEXT.—To be selected.

*[45. Principles of Secondary Education.

Elective for juniors and seniors. Three hours a week for the second semester.]

* Not offered in 1923-1924. Alternates with Education 49.

46. Principles of Education.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 11:00.

The effort in this course will be centered around understanding the place of Education as a constructive factor in modern life. Free use of pertinent historical data. An attempt to evaluate the modern school in terms of the forces making it necessary. Previous knowledge of History of Education will be found of great advantage. Special reference to current educational conditions in the United States.

Readings, Reports, Discussions, Notes.

TEXT.—Coursault, *Principles of Education.*

49. School and Classroom Management.

Elective for juniors and seniors. Prerequisite or parallel, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 12:00.

The principles of teaching as worked out in practice. A study of efficiency in directing students to the best use of energy in connection with school work. Objective standards are developed and studied as measuring the efficiency of the teacher and the school. Some attention to school hygiene, school architecture, extension work and other topics germane to the course. Some attention to new movements along progressive lines in teaching.

Readings, Notes, Discussions, Reports.

TEXT.—To be selected.

52. Special Methods of Teaching History.

Elective for seniors. One hour a week for the year. Hours of recitation to be arranged. This course is outlined as History 6.

Mr. Riley.

53. Special Methods of Teaching Home Economics, including Practice Teaching.

Elective for seniors. Three hours a week for the year. Hours of recitation to be arranged. This course is outlined as Home Economics 6.

Miss Brewer.

54. Special Methods of Teaching Latin.

Elective for seniors. One hour a week for a year. Hour of recitation to be arranged. This course is outlined as Latin 5.

Miss Law.

55. Special Methods of Teaching Mathematics.

Elective for juniors and seniors. Three hours a week for the first semester. Tuesday, Saturday, 11:00. This course is outlined as Mathematics 8.

Mr. Canaday.

56. Special Methods of Teaching Public School Music.

Elective for juniors and seniors. This course is outlined as Music Pedagogy 1 and 2, and Public School Music Methods 1 and 2.

Mrs. Ferrell, Mrs. Crowell.

57. Special Methods of Teaching Art and Drawing, including Practice Teaching.

Elective for seniors. Three hours a week for the year. This course is outlined as Art Education 1 and 2.

Miss Poteat.

58 Special Methods in the Teaching of English.

Elective for juniors and seniors. This course is also outlined as English 8. Three hours a week for a year.

Miss Harris.

IV. English

Julia Hamlet Harris, *Professor.*
Mary Lynch Johnson, *Associate Professor.*
Mary Loomis Smith, *Assistant Professor.*
Mary Jane Carroll, *Instructor.*
Sudie Lucile McSween, *Instructor.*

1. English Composition.

Required of freshmen. Three hours a week for a year. Tuesday, Thursday, Saturday, 8:30, 9:30, 11:00, 12:00, 1:30; Monday, Wednesday, Friday, 9:30, 11:00, 12:00.

Composition based on selected masterpieces of literature. Weekly themes and conferences.

2. Outline History of English Literature.

Required of sophomores. Three hours a week for a year. Tuesday, Thursday, Saturday, 8:30, 1:30; Monday, Wednesday, Friday, 9:30.

The object of this course is to give the student a general survey of English literature, and to prepare her for more specialized work. The course is conducted by lectures and by critical study of selected masterpieces. Papers or written reviews every four weeks.

3. English Composition.

Required of all juniors needing special drill in writing. One hour a week for a year. Friday, 8:30.

4. Shakespeare.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports on Shakespeare's predecessors and contemporaries.

5. Advanced Writing.

Open to juniors and seniors. Excellence in English 1 a prerequisite. Two hours a week for a year. Thursday, Saturday, 8:30.

Weekly themes, conferences, lectures, and readings.

*[6. English Poetry of the Nineteenth Century.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 1:30.

Careful study of *Wordsworth*, *Shelley*, *Keats*, *Tennyson*, and *Browning;* selections from *Coleridge*, *Byron*, *Scott*, *Landor*, *Arnold*, *Rosetti*, *Morris*, and *Swinburne*.]

* Not given 1923-1924.

7. English Prose of the Nineteenth Century.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 1:30.

Careful study of the representative works of *Newman*, *Carlyle*, *Ruskin*, and *Arnold*, with the rapid reading of the works of other prose writers, exclusive of the novelists.

8. The Principles of Literary Criticism.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 12:00.

A study of the most important theories of poetry and of the principles of literary criticism. Reading of examples of the various types of literature for the application of these principles. Reports and papers. Designed especially for prospective teachers of English.

9. Old English.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 9:30.

Bright's *Anglo-Saxon Reader; Beowulf.* Lectures and readings in the literary and social life of the time.

*[10. Chaucer.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 9:30.

The complete works of *Chaucer.* A study of the literary and social life of fourteenth century England. Lectures, reports.]

*[11. English Prose of the Eighteenth Century.

Open to juniors and seniors. Two hours a week for the second semester. Tuesday, Thursday, 1:30.

A study of the work of the chief prose writers of the age, exclusive of the novelists.]

* Not given 1923-1924.

V. French

Catherine Allen, *Professor.*
Louise Porter, *Associate Professor.*
Eva Louise Dean, *Instructor.*
Ruth Hortense Badger, *Instructor.*

A. Elementary French.

A course for those who do not offer French for entrance. Four hours a week for a year. Counts one unit or six semester hours. Sec. (*a*) and (*b*) Monday, Tuesday, Thursday, Friday, 11:00; Sec. (*c*), Monday, Tuesday, Thursday, Friday, 12:00.

Careful drill in phonetics and practice in easy conversational idioms. A thorough knowledge of rudiments of grammar, including the essentials of syntax with the mastery of the more common irregular verbs. The reading of 200 to 300 duodecimo pages of graduated texts. The ability to write from dictation easy French sentences.

Bruce's Grammaire Francaise and the new Fraser and Squair's French Grammar are recommended as standard grammars. The texts suggested for reading are selected from the following:

Moore and Allen, *Beginner's French;* Méras et Roth, *Petit Contes de France;* or Guerber, *Contes et Légendes;* Mairet, *La Tâche du Petit Pierre;* Lavisse, *Histoire de France, Cours Elementaire;* Ballard, *Stories for Oral French.*

B. Elementary French.

Open to those who have completed Elementary French A, or who offer one unit of French for entrance. Four hours a week for a year. Counts one unit or six semester hours. Sec. (*a*) and (*b*), Tuesday, Wednesday, Friday, Saturday, 8:30; Sec. (*c*), Tuesday, Wednesday, Friday, Saturday, 9:30; Sec. (*d*), Monday, Tuesday, Thursday, Friday, 1:30.

Grammar continued. Exercises in Composition, dictation and conversation. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon;* or Augier, *Le Gendre de M. Poirier;* George Sand, *La Mare au Diable;* Lamar-

tine, *La Révolution Française;* Mérimee, *Colomba;* Daudet, *Contes Choisis;* Pattou, *Causeries;* François, *French Prose Composition,* Part I.

1. French Prose of the Nineteenth Century.

Open to students who have completed French B or who offer two units of French for entrance. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 12:00.

Advanced Grammar and Composition, conversation, résumés oral and written of texts read.

General survey of the history of French Literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

2. French Drama of the Seventeenth Century.

Prerequisite, Course 1. Three hours a week for a year. Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hotel de Rambouillet. Académie Française. Corneille is studied in the *Cid, Horace, Polyeucte;* Molière in *Le Bourgeois Gentilhomme, Les Précieuses Ridicules, Tartuffe* or *Le Misanthrope, L'Avare;* Racine in *Athalie, Andromaque.*

3. French Poetry.

Prerequisite, Course 2. Two hours a week for a year. Wednesday, Saturday, 12:00.

The middle ages; the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism; the nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry.

4. French Composition and Conversation.

This course is planned to meet the difficulties of those intending to teach French and to render their work more effective. Open primarily to seniors who are taking major work in French. One hour a week for a year.

VI. German

CATHERINE ALLEN, *Professor.*

A. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Four hours a week for a year. Counts one unit or six semester hours. Tuesday, Thursday, Friday, Saturday, 11.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Texts will be selected from the following:

Zinnecker, *Deutsch für Aufänger;* Ballard and Krause, *Short Stories for Oral German;* Müller and Wenckebach, *Glück Auf;* Storm, *Immensee;* Wilhelmi, *Einer muss heiraten;* Anderson, *Bilderbuch ohne Bilder;* Arnold, *Fritz auf Ferien;* Thomas, *Practical German Grammar.*

B. Elementary German.

Open to students who have completed one year of German. Four hours a week throughout the year. Counts one unit or six semester hours.

Study of Grammar continued. Reading, prose composition and conversation. Themes in simple German are based upon texts read.

Texts for class study:

Heyse, *L'arrabiata* or *Das Mädschen von Treppi;* Allen, *Vier Deutsche Lustpiele;* Hatfield, *German Lyrics* and *Ballads;* Hillern, *Höher als die Kirche;* Wildenbruch, *Das Edle Blut;* Freitag, *Die Journalisten.*

1. German Literature.

This course will be conducted in German and presupposes a good knowledge of German Grammar and the ability to understand simple German. Three hours a week throughout the year. Tuesday, Thursday, Saturday, 8:30.

Introduction to German Literature. Outline of the History of German Literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller and Goethe, with a study of their lives.

Grammar, composition and conversation continued.

2. German.

Two hours a week for the year. Tuesday, Friday, 12:00.

Goethe's *Faust*, first semester. Development of the Faust legend. Lectures, discussions, papers. Exercises in German syntax.

Nineteenth Century Literature, second semester. A rapid survey of the origin, growth and influence of the chief literary movements of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

3. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

German conversation. Open only to seniors and juniors. Conversation will be based on subjects connected with modern Germany, its life, customs and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary and much valuable information. This course is also intended to anticipate problems which the teacher of German is likely to meet.

VII. History and Economics

Samuel Gayle Riley, *Professor.*
Lillian Parker Wallace, *Instructor.*

History

1. European History.

Required of all students in freshman or sophomore year. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Monday, Wednesday, Friday, 12:00; Sec. (*c*), Tuesday, Thursday, Saturday, 12:00; Sec. (*d*), Monday, Wednesday, Friday, 1:30.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading. There are one or two special papers during the year. Besides the subject-matter of the paper, emphasis is placed on the best way to get and arrange historical material.

*[2. English History.

Open to those who have completed History 1 or an equivalent. Three hours a week for a year. Tuesday, Thursday, Saturday, 11:00.

First semester: England from the earliest historic times through the Revolution of 1688-1689.

Second semester: From William and Mary to the present time.

The method of work is similar to that of History 1, but more advanced. Special emphasis is placed on the relations between England and America.]

3. Colonial and United States History to 1829.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

As the students have unusual opportunities for study at the State Library, much of the work of the class is done there.

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* Not given in 1923-1924. History 2 and 5 are given in alternate years.

*[4. History of the United States since 1829.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.]

5. Modern and Contemporary European History.

Open to those who have completed History 1 or an equivalent. Tuesday, Thursday, Saturday, 11:00.

First semester: Europe from the Congress of Vienna to about 1890.
Second Semester: Recent European History, 1890 to the present time.

6. Teaching of History.

For seniors majoring in History. One hour a week for the year. Wednesday, 8:30.

A study of the problems of the history teacher in elementary and secondary schools.

Text-book, Readings, Lectures, and Reports.

Economics

1. Principles of Economics.

Open to those who have completed History 1. Three hours a week for a year. Tuesday, Thursday, Saturday, 9:30.

First semester: The rise of modern industry, its expansion in the United States; and the principles of production, exchange, distribution, and consumption.

Second semester: The application of economic principles to such important problems as money, credit, and banking, the tariff, the labor movement, monopolies, railroads, trusts, taxation, and economic reform.

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* Not given 1923-1924. History 3 and 4 are given in alternate years.

VIII. *Home Economics

ELLEN D. BREWER, *Professor.*

Foods and Cookery

1. Cookery.

Required of sophomores in the B.S. course. Open to other college students who have completed Physiology 1. One lecture and two laboratory periods (one of three and one of two hours) each week throughout the year. Six semester hours credit. Lecture, Thursday, 9:30. Laboratory, Thursday, 1:30-4:30; Saturday, 1:30-3:30.

The aim of this course is to give a knowledge of the composition and fundamental principles and processes involved in the preparation, preservation, and serving of foods, and to develop skill in the technique of cookery.

2. Cookery.

Elective for juniors and seniors in the B.S. course who have completed Chemistry 2 and Cookery 1. One lecture and two laboratory periods (one of three hours, and one of two hours) per week. Six semester hours credit. Lecture, Tuesday, 11:00. Laboratory hours to be arranged.

This is a course in advanced cooking and meal serving. Food composition and combinations are studied in connection with the planning, preparation, and serving of typical meals. Special attention is given to the balancing of foods, the cost, and the various conditions affecting food questions.

3. Dietetics.

Required of seniors in the B.S. course. Open to other students who have completed Cookery 1 and Chemistry 2. Two lectures and one laboratory period of two hours a week throughout the year. Five hours of work a week outside of class is required. Six semester hours credit. Lectures, Monday and Wednesday at 11:00. Laboratory hours to be arranged.

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*Maximum credit allowed toward A.B. degree is twelve semester hours.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions. Some attention is also given to invalid diet.

Household Administration and Methods of Teaching

1. Household Management.

Required of juniors in the B.S. course. Open to juniors and seniors in other courses. Two hours a week for a year. Tuesday, Thursday, 12:00.

The aim of this course is the application of scientific principles to the problems of the modern home maker. The apportionment of time and income, the efficient organization and the history of the family, and its economic and social relationships are discussed.

*[2. Home Economics Teaching.

Elective for juniors and seniors of the B.S. course. Three hours a week for the year. Tuesday, Thursday, Saturday, 12:00.

This course is given to prepare Home Economics students for teaching. It includes a careful study of the means and methods of Home Economics instruction, the equipment of laboratories, and plans for practical work. Text-book reading, lectures, and thirty hours practice teaching. Junior practice teaching will be given in the second semester. Senior practice teaching will be arranged.]

Textiles and Clothing

1. Textiles and Clothing.

Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods of two hours each a week throughout a year. Hours to be arranged. Four semester hours credit.

This course includes instruction and practice in plain hand and machine sewing, the study of textiles, the use of commercial patterns and drafting of patterns.

* Not given 1923-1924. This course alternates with Household Management.

2. Clothing, advanced.

Elective for those who have completed Textiles and Clothing. One lecture and two laboratory periods of two hours each week throughout a year. Hours to be arranged. Four semester hours credit.

This course includes the making of a dress form, advanced sewing, making of children's garments, and millinery.

Students planning to teach Home Economics should elect both Textile courses.

IX. Latin and Greek

Helen Hull Law, *Professor.*

Sudie Lucile McSween, *Instructor.*

0. Virgil; Latin Prose Composition.

This course is designed for those who offer only three units in Latin for entrance and counts six semester hours towards a degree.

Virgil, *Æneid*, 1. 2. 4. 6; Ovid, *Metamorphoses*, selections; Latin prose composition. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

1. Livy, Horace; Latin Prose Composition.

Required of candidates for the A.B. degree who offer four units of Latin for entrance. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Tuesday, Thursday, Saturday, 11:00.

a. Livy, first semester.

Selections from Roman Historians (Dean and Deferrari); study of Livy's style and Livy as a historian.

b. Horace, the second semester.

Selections from the *Odes and Epodes* (Smith); History of the Augustan age; the life and personality of Horace; metres and literary style.

c. Latin Prose Composition.

Prepared and sight exercises.

2. Cicero; Latin Poets.

Open to those who have completed Latin 1. Two hours a week for a year. Thursday, Saturday, 12:00.

a. Cicero, *Letters* selected to show personality of Cicero and the life of the times; *De Amicitia* or *De Senectute.*

b. Latin poetry; selections from the poems of Catullus, Tibullus, Propertius, and Ovid; style, metres, development of the Roman elegy; Alexandrian school of poetry.

*[3. Tacitus, Pliny, Horace.

Open to juniors and seniors. Two hours a week for a year. Wednesday, Friday, 8:30.

a. First semester: Tacitus, *Agricola;* Roman biography; study of the style of Tacitus.

Pliny, *Letters;* Roman life as portrayed by Pliny.

Martial, *Epigrams* (Sight reading).

b. Second semester: Horace, *Satires* and *Epistles;* Horace, the man, the satirist, the philosopher, the literary critic.]

4. Roman Private Life. Outline History of Latin Literature.

Open to all who have completed Latin 1. One hour a week throughout the year. Tuesday, 12:00. Lectures and assigned reading.

*[5. Latin Prose Composition.

One hour a week throughout the year.

Advanced prose composition and study of the principles of Latin syntax; methods of teaching Latin in secondary schools. Designed especially for those expecting to teach.]

6. Latin Comedy; Virgil.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

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* Not given 1923-1924. Latin 3 and 6 are given in alternate years.

a. First semester: Latin comedy; selected plays of Terence and Plautus; Roman theatrical antiquities; origin and development of Latin comedy.

b. Second semester: Virgil, *Eclogues*, *Georgics*, and *Æneid*, Books VII-XII. Virgil as the great national poet; his influence on later literature.]

Greek

*[1. Elementary Course.

Open to all college students. Three hours a week for a year.

Pharr, *Homeric Greek.*]

2. Elementary Course, continued.

Open to those who have completed Greek 1. Three hours a week for a year. Monday, Wednesday, Friday, 12:00.

Homer, Selections from the *Iliad* or *Odyssey;* Plato, *Crito, Apology,* and selections from the *Phaedo.*

3. Greek Literature in English Translations.

Three hours a week for a year. Monday, Wednesday, Friday, 9:30.

Mathematics

Ernest F. Canaday, *Professor.*
Annette Paris Highsmith, *Instructor.*

1. Plane Trigonometry.

Required of all A.B. and B.S. students during first or second year. Three hours per week for first semester. Sec. (*a*), 9:30; Sec. (*b*), 11:00, Monday, Wednesday, Friday; Sec. (*c*), 12:00, Tuesday, Thursday, Saturday; Sec. (*d*), 1:30, Monday, Wednesday, Friday.

Text.—Wentworth-Smith.

* Not given 1923-1924.

2. College Algebra.

Required of all A.B. and B.S. students during first or second year. Three hours per week for second semester. Hours same as for Course 1.

This course includes complex numbers, permutations, combinations, determinants, inequalities, theory of equations, and the binominal theorem.

TEXT.—Fite.

3. Plane and Solid Analytic Geometry.

Prerequisite: Courses 1 and 2. Three hours per week for a year. Monday, Wednesday, Friday, 12:00.

TEXT.—Smith and Gale.

4. Differential and Integral Calculus.

Prerequisite: Course 3. Three hours per week for a year. Tuesday, Thursday, Saturday, 11:00.

TEXT.—Granville.

5. Differential Equations.

Prerequisite: Course 4. Three hours per week for first semester. Monday, Wednesday, Friday, 11:00.

TEXT.—Murray.

6. Differential Equations.

A continuation of Course 5, second semester, at same hours.

TEXT.—Murray.

7. Theory of Equations.

Prerequisite: Course 3. Whether this course, or Course 6, will be given during any particular year, will depend upon the demand. Three hours per week, second semester. Monday, Wednesday, Friday, 9:30.

TEXT.—Barton.

8. The Teaching of Mathematics.

Prerequisite: Course 3. Also listed as Education 55. Three hours per week, first semester. Monday, 9:30; Wednesday and Friday, 8:30.

TEXT.—Schultz, *Teaching of Secondary Mathematics.*

XI. Physics, Geology and Astronomy

J. GREGORY BOOMHOUR, *Professor.*

Physics

1. General Physics.

Required of juniors in the B.S. course. Elective for other college students. Three hours a week. Three hours lecture and recitation and two hours laboratory. Lectures, Monday, Wednesday, Friday, 9:30.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on Mechanics, Sound, Light, Heat, Magnetism, and Electricity. Special attention is given to the explanation of the phenomena of everyday life.

TEXT.—Black and Davis, *Practical Physics.* Laboratory Guide: Black, *Laboratory Manual in Physics.*

2. Advanced Physics.

Open to juniors and seniors. Three hours a week for a year.

A more advanced course in Physics arranged for those who are majoring in science. Particular attention is paid to Mechanics, Heat, Light, Electricity, and Magnetism, and their varied uses in the home and for commercial purposes.

Astronomy

1. General Astronomy.

Open to juniors and seniors. Three hours a week for the first semester. Tuesday. Thursday, Saturday, 1:30.

An introductory study of the facts and principles underlying the science of astronomy. Two hours a month are given to the observation and study of constellations.

TEXT.—Todd, *New Astronomy.*

Geology

1. General Geology.

Open to juniors and seniors. Three hours a week for the second semester. Monday, Wednesday, Friday, 12:00.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

TEXT.—Chamberlin and Salisbury, *Introductory Geology.*

XII. Religious Education

LEMUEL ELMER MCMILLAN FREEMAN, *Professor.*

1. Old Testament History.

For sophomores and juniors. Three hours a week for the first semester. Monday, Wednesday, Friday, 9:30.

This course gives a brief survey of Old Testament History. It aims to give a working knowledge of Old Testament History, to show the religious development of the people of Israel, to indicate the religious ideals of their great leaders, to discover Israel's contribution to human progress, and to prepare the pupil to appreciate the various forms of Old Testament literature.

TEXT.—Crockett, *Harmony of Samuel, Kings,* and *Chronicles.*

2. New Testament History.

For sophomores and juniors. Three hours a week for the second semester. Monday, Wednesday, Friday, 9:30.

This course involves a study of the Life of Christ and the History of the Apostolic Age. Its purpose is to give such introductory background as will enable the student to appreciate the literature of the New Testament.

TEXTS.—Stevens and Burton, *A Harmony of the Gospels;* Purves, *The Apostolic Age.*

*[3. Old Testament Interpretation.

Prerequisite: Religious Education 1. Two hours a week for the first semester. Wednesday, Friday, 8:30.

The principles of biblical interpretation are applied in the study of selections from the prophetical writings.]

4. Old Testament Interpretation.

Two hours a week for the first semester. Wednesday, Friday, 8:30. Prerequisite: Religious Education 1.

In this course, selections from the poetical writings of the Old Testament are used.

*[5. New Testament Interpretation.

Wednesday, Friday. 8:30. Prerequisite: Religious Education 2.

In this course, one of the Gospels is interpreted with the use of commentaries and through class discussion.]

6. New Testament Interpretation.

Two hours a week for the second semester. Prerequisite: Religious Education 2.

Selected epistles and the book of Revelation are used as scriptural material in this course.

7. Sunday-School Pedagogy.

One hour a week for a year. Thursday, 11:00.

This course deals with the various phases of Sunday-school work, including organization and management, aims, problems, methods of teaching, pupils' characteristics, and a general view of the Bible as the Sunday-school teacher's text-book.

Texts.—Two or more books selected from the Normal Course of the Sunday-School Board of the Southern Baptist Convention.

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* Not given 1923-1924.

*[8. The Principles of Sunday-School Teaching.

One hour a week for a year. Thursday, 11:00.

This course involves practice in lesson construction, careful study of the methods of Sunday-School Teaching, and observation in the Sunday schools of the city of Raleigh.]

9. Foreign Missions.

For freshmen and sophomores. Three hours a week for the first semester. Monday, Wednesday, Friday, 11:00.

This course aims to show the reasons for missions, the influence of missions, mission methods, and the agencies through which Southern Baptists carry on their work. A broad view of the entire field of Southern Baptist missions is given, after which representative fields are studied in greater detail, attention being directed to such subjects as geography, racial and national characteristics, social conditions, religious needs, etc. The study of different fields will be illustrated by stereopticon slides.

10. Home Missions.

For freshmen and sophomores. Three hours a week for the second semester. Monday, Wednesday, Friday, 11:00.

Various forms of mission work in the homeland are studied. Special attention is given to certain phases of this work or to some important problem.

11. Pre-Reformation Church History.

Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading and class discussion.

12. Church History from the Beginning of the Reformation to the Present.

Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

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* Not given 1923-1924.

The influences leading to the Reformation and its religious, political, moral, and intellectual results as considered. Religious development from the Reformation to the present is traced, special attention being given to the rise of the principal denominations and the influence of representative leaders.

*[13. Theism.

For juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. Lectures, parallel reading, and class discussion.]

*[14. Comparative Religion.

For juniors and seniors. Three hours a week for the second semester. Monday, Wednesday, Saturday, 9:30.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence.]

XIII. Social Science

LEMUEL ELMER MCMILLAN FREEMAN, *Professor*

1. Ethics.

Required of juniors in the A.B. and in the B.S. courses who do not take Sociology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30.

Historic types of morality are investigated. The general lines of moral development are noted. Representative ethical theories are examined. Present-day moral standards are investigated, with a view to discover the modification demanded by changing social conditions.

TEXT.—Dewey and Tufts, *Ethics*.

* Not given 1923-1924.

2. Educational Sociology.

Elective for juniors and seniors in the A.B. and B.S. courses. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 8:30.

After a preliminary survey of social development and the forces which operate in society, attention is directed to the application of the principles of social development in the field of education.

TEXT.—Snedden, *Educational Sociology.*

*[3. Present-day Social Problems.

Elective for seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30. Prerequisite: Sociology (a).

In this course several of the outstanding social problems of the present time are considered. Special attention is paid to the social phases of industry, the race problem in the United States, the modern family, the rural problem, and the problem of the city.

TEXT.—Binder, *Major Social Problems.*]

* Not given 1923-1924.

School of Art

School of Art

IDA ISABELLA POTEAT, *Professor.*

NEW YORK SCHOOL OF FINE AND APPLIED ART; COOPER UNION ART SCHOOL, NEW YORK; SCHOOL OF APPLIED DESIGN, PHILADELPHIA; PUPIL OF MOUNIER; CHASE CLASS, LONDON.

ANNE STEPHENS NOBLE, *Instructor in China Painting.*

STUDENT CHOWAN COLLEGE; MRS. E. N. MARTIN, WASHINGTON, D. C.; MISS MASON, NEW YORK CITY.

The Art Department is accommodated in a large studio on the fourth floor of the Main Building. It is furnished with casts and such artistic material as is necessary for the work, and is lighted with large windows and skylights sloping to the north.

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and Nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B.S. degree. For a detailed description of these courses, see page 31. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer:

English	3 units
French or German	2 units
or	
Latin	3 units
*Elective	9 or 10 units
Total	15 units

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

Requirements for Graduation

The regular course in the School of Art will cover four years. Graduation in the school is intended to include a trip to the northern cities for the purpose of studying the collections of art to be found there.

Students who have satisfactorily completed the course in the School of Art, and who have also completed 62 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art. At least half of the work offered for a diploma must be above a grade of D.

*Any required or elective subject allowed for entrance to the A.B. Course may be offered (see page 31).

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work:			
Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage, and flowers Color analysis and values Flat washes in watercolor Modeling in clay Perspective in pencil drawings and pastel	---	14	
*English 1	6	9	60
‡Latin 0 or ‡French 1 or ‡German 1	6	9	
*Electives	10	15	
Total hours of work each week, including preparation	---	47	

Sophomore Year

†Studio Work:			
Elementary antique Still life painting Original designing Outdoor sketching Perspective Composition	---	18	
*English 2	6	9	61
*History 1	6	9	67
*Electives	6	9	
Total hours of work each week, including preparation	---	45	

*One hour of recitation is supposed to require two hours of preparation.
†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.
‡Students will continue the foreign language offered for entrance.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work:			
Advanced antique Still life painting Illustration and composition Advanced modeling Life drawing Landscape painting	---	20	
*Art History 1	4	6	87
*Physiology (1st semester) *Electives	12	18	
Total hours of work each week, including preparation	---	44	

Senior Year

†Studio Work:			
Painting from still life in oil, water-color and pastel Painting from the head and draped life model Landscape painting in all mediums Applied design Original compositions; normal work	---	20	
*Art History 2	2	3	87
‡*Electives	14	21	
Total hours of work each week, including preparation	---	44	

*One hour of recitation is supposed to require two hours of preparation.

†When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount

‡Those expecting to teach are advised to elect Education.

Department of China Painting

MISS NOBLE

First Year: Elements of ornamentation, principles of porcelain decoration, study of technique.

Second Year: Enamels, lustres, and application of original designs.

History of Art

1. History of Art.

Required of juniors. Elective for A.B. and B.S. students. Prerequisite, English Composition 1. Two hours a week for a year. Wednesday, Friday, 2:30.

First semester: Architecture.

Second semester: Sculpture and Painting.

TEXTS.—Goodyear's *History of Art;* Reinach. *Apollo;* collateral reading.

2. Advanced History of Art.

Required of seniors. Elective for A.B. and B.S. students. Prerequisite, History of Art 1. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

Art Education

1. Art Education.

Elective for all students. Two hours a week for a year and counts two semester hours. Wednesday, Friday, 8:30.

The following course is offered for those who are expecting to teach in the public schools; for those who wish to know something of the theory and practice of design as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

First Semester:

1. Composition in line and mass; space arrangement; principles of rhythm, balance, emphasis, and unity; grade work for first and second years, based on the Prang System of Art Education; problems.

2. Theory, relations, and harmony of color; color as to hue, value, intensity, and luminosity; color applied to interior decoration; grade work for third and fourth years; an elective craft; problems.

Second Semester:

3. Water-color painting; flowers, fruits, and landscape; an elective craft; grade work for fifth, sixth, and seventh years; problems.

4. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft.

5. Problems for high school work.

2. Art Education.

Elective for Art students. Two hours a week for a year and counts four semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. This course requires thirty hours of practice teaching.

School of Music

Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, two organs, and a library of records of standard compositions for use on the pianola, making a thorough equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.
B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B.S. degree. For a detailed description of these courses, see page 31. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer:

English	3 units
French or German	2 units
*Elective	10 units
Total	15 units

B. *Musical and technical requirements.*

Students are graded in Music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance Music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. Resident students may study only with teachers engaged by the College.

Piano

First Year:

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: *Duvernoy, *Op. 176,* 2 Books; Köhler, *Op. 218* and *Op. 163;* Gurlitt, *197;* Mrs. Virgil, *Melodious Studies,* 2 books.

Pieces suggested: Dennée, *Petite Valse;* Gurlitt, *The Fair;* Neidlinger, *Water Sprites;* Pfeffercorn, *Cradle Song;* Ambrose, *Slumber Song;* Gurlitt, *Song Without Words, Morning Song;* Reinecke, *Evening Peace, Barcarolle, At Sunset, Melody;* Rummel, *Romance;* Rogers, *Courtly Dance;* Thomé, *Remembrance, Cradle Song.*

Second Year:

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 31); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

Studies suggested: Köhler, *Op. 242* and *Op. 171;* Burgmüller, *Op. 100;* Gurlitt, *Op. 198.*

Sonatina: *Clementi, *Sonatina in C Major No. 1* or its equivalent required.

Pieces suggested: Heller, *L'Avalanche, Curious Story;* Schumann, *Album for the Young;* Gurlitt, *Wanderer's Song;* Lynes, *Rondoletto, Fairy Story, Hunting Song.*

Third Year:

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; triads; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna.*

Bach: First Year Bach, arranged by Foote.

Studies: *Köhler, *Op. 50;* Foote, *First Year Händel;* Gaynor, *Pedal Studies;* Heller, *Op. 47;* *Brauer, *Op. 15;* Gurlitt, *Op. 146.*

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies;* Tschaikowsky, *Song of the Lark;* Grieg, *Patriotic Song;* von Wilm, *Drolleries;* Scharwenka, *Barcarolle;* Handrock, *Scherzino, Op. 64.*

Fourth Year:

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna.*

Studies suggested: *Duvernoy, *Op. 120;* Bertini, *Op. 100;* Czerny, *Op. 636;* Jensen, *25 Piano Studies;* Heller, *Op. 46;* Gurlitt, *Op. 54.*

Bach: Little Preludes.

Sonatas or *Sonatinas* suggested (one required); Mozart, *Sonata in C Major;* Beethoven, *Sonata in G Minor, Op. 49;* Clementi, *Sonatina in D Major.*

Pieces suggested: Händel, *Courante* (Foote); Heller, *Il Penseroso;* Jensen, *Elfin Dance; Schytte, Youth and Joy;* Lack, *Cabaletta;* Chaminade, *Gavotte;* Dennée, *Tarantelle;* Grieg, *Album-leaf in A Major* and in *E Minor.*

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*No student will be admitted to the freshman music class unless she can play faultlessly all major and minor scales.

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page 92.)

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method;* de Bériot, *Violin Method;* Lamoureux, *Violin Method.*

Etudes suggested: Wohlfahrt, *Etudes;* Samie, *Etudes Mignonnes;* St. George, *30 Short Etudes;* Dancla, *One Octave Exercises.*

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all the positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hrimaly, *Scale Studies.*

Etudes suggested: Kayser, *36 Etudes;* Meerts, *Elementary Studies.*

Concertos suggested: Seitz, *Pupil's Concertos, G Major, No. 2.*

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The Voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Theory

A knowledge of notation; the formation of major and minor scales, and of major and minor triads; relative keys, simple time, tonality; and intonation.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical Music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical Music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical Music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in Music.

Requirements for Graduation

To be entitled to a diploma from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, pages 98-99, for Diploma in Music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano. At least half of the work offered for a diploma must be above a grade of D.

Each music student is required to take approximately forty-five hours of work a week. This is the equivalent of the number of hours assigned the students in the A.B. and B.S. courses, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the academic council.

During the regular examination week at the end of the second semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the College Music teachers. Those taking Preparatory Music will have an examination before the instructors in that department, and the director.

At the end of the first semester, examinations will be given to such students as apply for them, and to those who, in the opinion of the teacher and director, should take them.

Public School Music

In order to meet the demand for well-equipped public school music supervisors, Meredith College offers a four-year course leading to a diploma in this subject, the first two years of which are the same as for the regular music course. See pages 100-101.

The aim of this course is to train the student in subject-matter, to bring her to an appreciation of the general conditions to be found in the schoolroom, and to prepare her to meet, in an efficient manner, the supervisor's problems from the primary grades through the high school.

Students' Recitals

Students' recitals are held every Thursday at five o'clock. All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the discretion of their major professors. Preparatory students and college students not majoring in Music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a Diploma in Music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pursuing a musical education. Music students are required to attend all concerts given under the auspices of the College.

Recitals, which are free to all students, are given at intervals during the session by members of the Music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session, sufficient to pay for music supplies used. College students should deposit $5; preparatory students, $2.50. Music supplies will be under the direction of the College, and may be got from the secretary at her office hours. No music will be charged to students.

Outline of Course for Diploma in School of Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
*English 1	6	9	60
*†French or German	6	9	63
*History 1	6	9	67
Theory 1	2	4	103
Recitals		1	96
Two half-hour music lessons each week		1	
‡Practice		15	
Total hours for work each week, including preparation		48	

Sophomore Year

*English 2	6	9	61
*†French or German	6	9	63
*Harmony 1	4	6	103
*Music History 1	4	6	105
Recitals		1	96
Two half-hour music lessons each week		1	
‡Practice		15	
Total hours of work each week, including preparation		47	

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 1 or German 1 is completed during the freshman year.

‡Students majoring in Organ practice one to two hours daily; the rest of their practice hours are in Piano.

‡Freshman and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis	2	3	104
Harmony 2	4	6	104
Music History 2	4	6	105
Music Pedagogy 1	2	1	106
*Electives	6	9	
Ensemble		1	107
Recitals		1	96
Two half-hour music lessons each week		1	
††Practice		20	
Total hours for work each week, including preparation		48	

Senior Year

Harmony 3	4	6	104
Music Pedagogy 2	2	3	106
*Electives	6	9	
Chamber Music		1	
Interpretation		1	107
Recitals		1	96
Two half-hour music lessons each week		1	
††Practice		20	
Total hours for work each week, including preparation		42	

*Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education.

†Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano.

‡Juniors and seniors majoring in Voice practice two hours daily. The other hours are made up in sophomore Piano.

‡Students majoring in Voice or Violin who have finished sophomore Piano may elect Piano, credit two semester hours.

Outline of Course for Diploma in Public School Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
English 1	6	9	60
*†French or German	6	9	63
*History 1	6	9	67
*Theory 1	2	4	103
Recitals		1	96
Two half-hour piano lessons each week		1	
‡Practice		15	
Total hours of work each week, including preparation		48	

Sophomore Year

*English 2	6	9	61
*†French or German	6	9	63
*Harmony 1	4	6	103
*Music History 1	4	6	105
Ensemble		1	107
Recitals		1	96
Two half-hour piano lessons each week		1	
‡Practice		12½ to 15	
Total hours of work each week, including preparation		45½ to 48	

*Each hour of recitation is supposed to require two hours of preparation.

†French or German must be continued in college two years, unless French 1 or German 1 is completed during the freshman year.

‡Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis	2	3	104
Harmony 2	4	6	104
*Music History 2	4	6	105
Public School Music 1	4	6	106
Music Pedagogy 1		1	106
*Psychology, 1st semester	3	9	57
*Education, 2nd semester	3		
Electives	3	9	
Recitals		1	96
Two half-hour voice lessons each week		1	
‡Practice		5 to 6	
Total hours of work each week, including preparation		47 to 48	

Senior Year

Education	6	9	57
Harmony 3	4	6	104
Public School Music 2	4	6	106
Music Pedagogy 2	2	3	106
*†Electives	6	9	
College Choir		1	108
Recitals		1	96
Two half-hour voice lessons each week		1	
‡Practice		9	
Total hours of work each week, including preparation		45	

*Each hour of recitation is supposed to require two hours of preparation.

†These elective hours may be chosen from the A.B. or B.S. course, subject to the approval of the dean, or another year's work in Piano may be taken.

‡Music students taking work in the college choir may count the time as one of the six practice hours.

Schedule of Recitations, School of Music

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8:30				Music Pedagogy 2		
9:30	English 1 Public School Music 1	French 1 Public School Music 2	English 1 Public School Music 1	French 1 Public School Music 2	English 1 Public School Music 1	French 1 Public School Music 2
11:00		Harmony 1	Music History 1 Music Pedagogy 1		Harmony 1	Music History 1
12:00		Harmony 3	Harmony 2		Harmony 3	Harmony 2
1:30	Music History 2	Theory (a)	Analysis	Music History 2	Theory (a)	
2:30		Theory (b)	Interpretation		Theory (b)	
3:30				Choir Practice		
5:00	Violin Ensemble				Piano Ensemble	

*Theoretical Department

Dingley Brown, *Professor.*
Mrs. William Jasper Ferrell, *Professor.*
Wilhelmina Bayer Crowell, *Professor.*
Ruth Alison Goldsmith, *Professor.*
May Crawford, *Professor.*
Pauline Turjee Nelson, *Professor.*

Theory

1. Theory and Sightsinging (Solfeggio).

Required of freshmen. Two hours of class work and two hours of preparation a week. (*a*), Tuesday, Friday, 1:30; (*b*), Tuesday, Friday, 2:30. Two semester hours credit.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Interval and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition; more advanced rhythm.

More advanced melody writing by dictation; continuation of chromatic intervals and triads.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

1. Harmony.

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Tuesday, Friday, 11:00. Four semester hours credit.

First semester: Intervals, triads and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences.

*Maximum credit allowed toward the A.B. or B.S. degree is twelve semester hours.

both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

2. Harmony.

Required of juniors. Elective for A.B. and B.S. students. Two hours a week for a year. Wednesday, Saturday, 12:00.

First semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

3. Harmony.

Required of seniors. Two hours a week for a year. Tuesday, Friday, 12:00.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

1. Musical Form and Analysis.

Required of juniors. Elective for A.B. and B.S. students. One hour a week for a year. Wednesday, 1:30.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music with special reference to the sonata as the type of the perfect form.

Composition

1. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original piano composition in the forms of the classic period; Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

2. Instrumentation.

Open to students who have completed Composition 1. One hour a week for a year.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (*a*) string orchestra, (*b*) full orchestra, (*c*) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music

1. History of Music.

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Wednesday, Saturday, 11:00.

A detailed and intensive study of the history of Music from primitive times to the present time with the background of political and social history.

This course may not be taken until English Composition 1 and History 1 have been completed.

TEXT.—Matthews, *History of Music.*

2. Advanced History of Music.

Required of Music juniors. Two hours a week for a year. Monday, Thursday, 1:30.

A critical analysis of instrumental and vocal masterpieces of all periods, with special attention to orchestral and choral works.

Music Pedagogy

1. Music Pedagogy.

Required of juniors. One lecture each week. This work does not require preparation. Wednesday, 11:00.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

2. Music Pedagogy.

Required of seniors. One hour a week for a year. Thursday, 8:30.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

Public School Music Methods

1. Public School Music.

Required of juniors and seniors in Public School Music. Elective for other students. Three hours a week for a year. Four semester hours credit. Monday, Wednesday, Friday, 9:30.

Problems and methods of music instruction in the grades and in the high school; beating time; sight-reading; individual and part singing; rote songs; how to conduct the music period; formation and conducting of school choruses and orchestras; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent, and to the community.

2. Public School Music.

Required of seniors in Public School Music. Elective for other students. Three hours a week for one year. Four semester hours credit. Tuesday, Thursday, Saturday, 9:30.

Method and problems of music instruction in the high school. More advanced sight and part singing. All chromatic and diatonic intervals, all rhythmical problems; formation and conducting of school choruses; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent and to the community.

Ensemble Playing

1. Ensemble.

Required of juniors. One hour a week for a year. Friday, 5:00.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed instruments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight-reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

2. Chamber Music.

One hour a week. Required of seniors. Wednesday, 7:45-9:45 p. m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

1. Interpretation.

Required of seniors. One hour a week for the year. Wednesday, 2:30.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the æsthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and

character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. One hour a week for a year. Thursday, 3:30.

The college choir is composed of approximately sixty voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occasionally in musical services Sunday afternoons, and on other public occasions.

Department of Pianoforte

Dingley Brown, *Professor.*
Wilhelmina Bayer Crowell, *Professor.*
Ruth Alison Goldsmith, *Professor.*
May Crawford, *Professor.*
Marion Stuart Phillips, *Professor.*

1. Freshman.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor and F;* Mozart, *F Major;* Clementi, *D Major.* Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. Sophomore.

Scales: Major and both forms of minor, in thirds, sixths, and tenths; similar and contrary motion; also two, three, and four to one; and all

Arpeggios: In sixths; eighths, and tenths, in similar and contrary motion.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299*, continued; Cramer, selected studies; Heller, *Op. 45;* Loeschhorn, *Op. 67, Bk. 1; Low Octave Studies;* Bach, *Three-part Inventions* (10 required).

Sonatas: Mozart, *In D;* Beethoven, *Op. 14, Nos. 1 and 2; Op. 2, No. 1;* and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor;* Raff, *La Fileuse;* Grieg, *Op. 43;* Rubinstein, *Romance;* Seeboeck, *Gondoliera;* MacDowell, *Woodland Sketches.*

3. Junior.

Scales: In double thirds, both major and minor.

Technique: Continued double notes. Moszkowski.

Etudes: Clementi, *Gradas ad Parnassum;* Haberbier, *Op. 53;* Jensen, *Op. 32;* Loeschhorn, *Op. 67, Bks. 2 and 3;* Heller, *Op. 16;* Kullak, *Op. 48, Bk. 2.*

Bach: Well tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3; Op. 26; Op. 27;* or others of same grade.

Pieces: Chopin, *Waltzes; Polonaises;* Schubert, *Impromptus;* Schumann, *Bird Prophet,* and modern works of the same grade of difficulty.

4. Senior.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70;* Bennett, *Op. 11;* Chopin: Thalberg; Rubinstein.

Bach: Well tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum;* Chopin, *Ballades G Minor* and *A Flat; Impromptu A Flat; Scherzo B Flat Minor;* Rubinstein, Fourth and Fifth *Barcarolle,* and others of the same grade, both ancient and modern.

5. Graduate Course.

For those desiring to prepare themselves more fully for teaching or for piano playing, a course will be arranged. Wide discretion will be exercised in selecting works to be studied.

Department of Organ

Dingley Brown, *Professor.*

1. †Freshman.

Scales: Major and both forms of minor, similar and contrary motion; also two, three and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46; Loeschhorn, Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor,* and *F;* Mozart, *F Major;* Clementi, *D Major.* Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. *Sophomore.

Pedal technique established; organ touch; Clemmens, *Organ School,* Book 1; Stainer, *Organ School;* Horner, *Pedal Studies;* Whiting, *Pedal Studies for Beginners.*

Bach: Easy Preludes and Fugues; Choral Preludes; Hymn Playing. Easier pieces by Guilmant, Batiste, Lemare, Rogers, and others.

3. Junior.

Studies: Nilson, *Pedal Studies;* Dudley Buck, *Pedal Phrasing Studies;* Bach, *Little Preludes* and *Fugues.*

Selections from Händel, Rheinberger, Guilmant, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

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†As students who take their diploma in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

*As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

4. Senior.

Bach: Greater Preludes and Fugues. Sonatas and other compositions of Händel, Mendelssohn, Rheinberger, Guilmant, Widor, Rogers, Dubois, Saint-Saens.

Adaptation of piano and orchestral scores for organ; transposition; sight reading; accompanying.

Department of Violin

Pauline Tourjee Nelson, *Professor.*

1. Freshman.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. Method for Violin, Nicholas Laoureaux.

Exercises: Dancla, *Daily Exercises;* Wolfhardt, *Melodious Studies,* 3d position; Sevcik, *Violin Technic, Books I* and *II;* exercises and double stops.

Etudes: Kayser, *Etudes, Books II* and *III;* Mazas, *Etudes Speciales.*

Pieces suggested: Ortmans, *Concerto, D Major;* Sitt, *Student Concertos;* Schubert, *Sonatinas;* Kriens, *Suite;* Accolay, *Concertos,* or studies and pieces of similar difficulty.

2. Sophomore.

Scales: Scales and Arpeggios in three octaves; Halir, *Preparatory Scale Studies.*

Exercises: Sevcik, *Books II* and *III;* exercises in thirds.

Etudes: Dont, *24 Etudes;* Léonard, *La Petite Gymnastique;* Wilhelmy, *Etudes.*

Pieces suggested: Accolay, *Concerto;* Vivaldi, *Concerto;* Correlli, *Sonatas, Nos. 8* and *10;* de Bériot; *Scène de Ballet;* David, *Romance;* Vieuxtemps, *Trois Morceaux de Salon;* Spohr, *Barcarolle.*

3. Junior.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique.*

Exercises: Sevcik, *Book IV;* Léonard, *La Grande Gymnastique;* Flesch. *Urstudien.*

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *12 Etudes.*

Sonatas: Nardini, *D Major;* Händel, *A Major, No. 6;* Tartini, *G Minor.*

Pieces suggested: de Bériot, *Concertos, Nos. 9, 8,* and *7;* Rode, *Concertos, A Minor No. 7* and *E Minor No. 8;* Vieuxtemps, *Ballade* and *Polonaise, Romance in F;* Beethoven, *Romanze in F;* and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor No. 4, A Major No. 1, D Major No. 3, F Major No. 7;* Beethoven, *D Major No. 1;* quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. Senior.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *24 Etudes;* Gavinies, *Caprices;* Campagnoli, *Caprices.*

Sonatas: Bach, *G Minor; E Major;* Leclair, *Le Tombeau;* Ciaccona, *Vivaldi.*

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawksi; other standard compositions.

Chamber Music: Sonatas for Violin and Piano— Beethoven, *Nos. 5* and *7;* Mozart, *Nos. 10, 11,* and *12;* Schumann, *A Minor;* Brahms, *D Minor;* trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. Graduate Course.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tschaikowsky, Ernst, Lalo, and others.

Department of Voice

Alice Florence Stitzel, *Professor.*
Goldina deWolf Lewis, *Professor.*
Alice Moncrieff, *Professor.*

1. Freshman.

Vocal anatomy; tone placing and formation; development of the chest; breath control; breathing allied with attack; staccato.

Studies: Behnke and Pearce, Vaccai, Abt, Nava.

Songs suggested: Cowan, *Snowflakes;* Gaynor, *Group of Five Songs;* Shelley, *The Arabian Slave;* H. Norris, *Thou Art so Like a Flower.*

2. Sophomore.

The technical work of the freshman year continued; exercises for equalization of registers.

Studies: Vaccai, Abt, Nava, Vigna, Bordogni, Panofka, Concone.

English and *American songs* suggested: Huntington Woodman, *An Open Secret;* Whitney Coombs, *An Indian Serenade;* Cadman, *The Shrine;* A. Whiting, *Three Songs, Op. 21;* M. Beach, *A Prelude.*

3. Junior.

Technical work continued; dynamics; the portamento; mordents; trills; cadenzas.

Studies: Concone, Marchesi, Panseron.

Arias from the following oratorios: Händel, *The Messiah;* Mendelssohn, *Elijah; from the following operas:* Gluck, *Orpheus and Eurydice;* Gounod, *Faust;* Bizet, *Carmen;* Massenet, *Manon.*

Songs selected from the following: American and English composers, MacDowell, La Forge, Salter, Spross, S. Homer, A. Ware, Van der Stucken, Chadwick, Parsons, Damrosch, Huhn; *German composers,* Schubert, Schumann, Franz, Lassen, Abt, Mendelssohn; *Italian Composers,* Marchesi, Lamperti, Dell, Sede, Bordogni, Bordese; *French composers,* R. Hahn, Massenet, Fauré, Godard, Thomé, Lemaire, Viardot.

4. Senior.

Technical work continued.

Selections from the following: Arias from the following oratorios: *The Messiah, Samson, The Creation, Elijah, Gallia, Stabat Mater* (Rossini), and from classic and modern operas. Songs from modern and classic composers continued.

Needs of the College

The standard of college education is advancing so rapidly in the South that it will be necessary for the endowment to be constantly increased, if Meredith is to carry out the ideals of its founders. Each year the need of additional library and laboratory equipment makes itself more strongly felt, and higher salaries are demanded by experienced college-trained teachers. As $500,000 is generally recognized as the *minimum* endowment for a standard college, gifts to increase the endowment fund are especially needed.

No new buildings will be erected on this site for the reason that the Trustees have already voted to remove the institution to a larger campus. This change of site will be made at the earliest possible moment. Such a situation will present many opportunities for friends to assist in our equipment.

Among the demands will be:

1. New Dormitories.
2. Science Building.
3. Increase of General Endowment.
4. Endowment of Professorships.
5. Loan Fund.
6. Scholarships.*
7. Gymnasium.
8. Infirmary Building.
9. Library Building.
10. Music Building.
11. Laundry Building.
12. Pipe Organ.

Since many in the State are unable to make large donations, we must depend for the present mainly on legacies and numer-

*Income from two thousand dollars will endow a tuition scholarship; income from seven thousand dollars at six per cent will endow a scholarship covering all expenses in the literary course.

ous small gifts; hence we suggest the following forms to any desiring to make a bequest to the College in their wills:

I give and bequeath to Meredith College the sum of..... dollars, for the use and benefit of the said College.

I give and bequeath to Meredith College the sum of..... thousand dollars, to be invested and called the..... Scholarship (or Professorship).

I give and bequeath to Meredith College the sum of..... thousand dollars, to be used for a ..... building.

Register of College Students

A.B. and B.S. Courses

Senior Class

Allen, Jessie Estelle, A.B.---St. Pauls
Bowden, Margaret Louise, A.B.---Charlotte
Bowen, Annie Goulder, A.B.---Raleigh
Cobb, Lela Edna, A.B.---Gastonia
Deans, Nell Laurie, A.B.---Colerain
Duncan, Margaret Meadows, A.B.---Nathalie, Va.
Foreman, Banks, A.B.---Albermarle
Harden, Elizabeth, A.B.---Raleigh
Harris, Annie Wood, A.B.---Elizabeth City
Hocutt, Olivia Blanche, A.B.---Ashton
Horton, Lillian Myatt, B.S.---Raleigh
Jessup, Clara Mae, A.B.---South Hill, Va.
Kendrick, Elizabeth, A.B.---Raeford
Kendrick, Lois Ila, A.B.---Cherryville
Knight, Elizabeth Louise, A.B.---Chase City, Va.
Lineberry, Annie Ruth, A.B.---Raleigh
Livermon, Lydia Ruth, A.B.---Norfolk, Va.
Lowe, Alice Louise, A.B.---Chadbourn
Mays, Louise, A.B.---Portsmouth, Va.
Mays, Phyllis, A.B.---Portsmouth, Va.
Moore, Erma Marsh, A.B.---Winston-Salem
Owen, Velma Daphne, A.B.---Walstonburg
Parker, Josephine Waitt, A.B.---Raleigh
Pritchett, Barre, B.S.---Greensboro
Ruffin, Miriam Virginia, B.S.---Raleigh
Sawyer, Effie, A.B.---Belcross
Smith, Lois Lurlene, A.B.---Seaboard
Spainhour, Ruby Sydnor, A.B.---Wilkesboro
Sullivan, Mary Elizabeth, A.B.---Pinnacle
Tuttle, Clarice Louise, A.B.---Wallburg
Underwood, Iola Thomasine, A.B.---Asheville
Ward, Annie Hope, A.B.---Bosley
White, Bernice Jeannette, A.B.---Winston-Salem
Wyatt, Margaret Elizabeth, A.B.---Winterville
Yelvington, Lerna Ruth, A.B.---Clayton
Young, Edith Mildred, A.B.---Fletcher

Junior Class

Beaman, Joyner, A.B. ---- Stantonsburg
Benthall, Nell Cropsy, A.B. ---- Wilson Mills
Bowen, Gertrude, B.S. ---- West Durham
Britton, Janie Azalie, A.B. ---- Vineland
Buffaloe, Ruth, B.S. ---- Garner
Cherry, Frances Mark, A.B. ---- Mount Olive
Covington, Andrea, A.B. ---- Wadesboro
Day, Phœbe, A.B. ---- Booneville
Dixon, Vera, A.B. ---- Shelby
Earp, Elizabeth Barry, A.B. ---- Selma
Fleming, Margaret, A.B. ---- Greenville
Franklin, Mary Page, A.B. ---- Raleigh
Gillette, Ethel, B.S. ---- Maysville
Gower, Dorothy Roberts, A.B. ---- Clayton
Grubbs, Laura Edna, B.S. ---- Laurinburg
Haywood, Mary Francis, A.B. ---- Mount Gilead
Herring, Susie, A.B. ---- Cheng Chow, China
Horn, Marie Pattie, A.B. ---- East Bend
Howard, Frances Hunter, B.S. ---- Hickory
Josey, Mary Powell, A.B. ---- Scotland Neck
Kimzey, Elizabeth, A.B. ---- Horse Shoe
Klutz, Alice Margaret, B.S. ---- Asheville
Leonard, Gladys Boone, A.B. ---- Ramseur
Lowe, Ida Elizabeth, A.B. ---- Chadbourn
Martin, Beatrice, A.B. ---- Fuquay Springs
Nooe, Katherine Vannoy, A.B. ---- Statesville
Oldham, Mabel Elizabeth, A.B. ---- Robersonville
Powell, Martha Whitaker, B.S. ---- Tarboro
Rainwater, Pauline, A.B. ---- Wadesboro
Reams, Susie Allen, A.B. ---- Morrisville
Russell, Dorothy, A.B. ---- Chapel Hill
Sawyer, Elizabeth, A.B. ---- Belcross
Strickland, Gladys, A.B. ---- Dunn
Thompson, Tura, A.B. ---- Mars Hill
Tillery, Doris Katherine, A.B. ---- Scotland Neck
Williams, Vera Lou, A.B. ---- Richlands

Sophomore Class

Alderman, Portia, A.B. ---- Pocahontas, Va.
Allen, Marion, B.S. ---- Lumberton
Averitt, Irene, A.B. ---- Garner

Bobbitt, Catherine Wilder, A.B. ---- Louisburg
Bowers, Mary Brewer, A.B. ---- Wake Forest
Britton, Ruth Shaw, A.B. ---- Colerain
Chambers, Celeste, B.S. ---- Thomasville
Covington, Mary, A.B. ---- Wadesboro
Crawford, Roberta Harris, A.B. ---- Goldsboro
Creech, Susan, A.B. ---- Goldsboro
Currin, Gladys, A.B. ---- Angier
Daniel, Elizabeth, A.B. ---- Wilson
Daniel, Iona, B.S. ---- Henderson
Davis, Crystal, B.S. ---- Kinston
Dean, Lucretia Webb, A.B. ---- Louisburg
Durham, Margaret Moore, A.B. ---- Lumberton
Evans, Lillian Shanks, A.B. ---- Henderson
Foster, Katie Fay, A.B. ---- Purlear
Francis, Grace, A.B. ---- Waynesville
Garrett, Juanita, A.B. ---- Sylva
Griffin, Mary Grant, A.B. ---- Woodland
Hamrick, Bernice, A.B. ---- Shelby
Harris, Annie Fleming, A.B. ---- Mapleville
Hatcher, Reaford, A.B. ---- Rose Hill
Higgs, Elizabeth, A.B. ---- Greenville
Hilliard, Emily Cole, A.B. ---- Warrenton
Hocutt, Naomi Hull, A.B. ---- Ashton
Howard, Mamie Lee, A.B. ---- Roseboro
Kendrick, Alma Lula, A.B. ---- Cherryville
Little, Mary Evelyn, A.B. ---- Suffolk, Va.
Little, Mary Louvenia, A.B. ---- Greenville
Mace, Cora Jeanette, A.B. ---- Reidsville
Marshburn, Sallie, A.B. ---- Maple Hill
Milton, Vera Pearl, B.S. ---- Wilmington
Moore, Grace, Laura, A.B. ---- Hamlet
Morgan, Edith Lucinda, A.B. ---- Marshville
Moss, Bessie Lee, A.B. ---- Glenville
Murchison, Minnie Lambert, A.B. ---- Gulf
McBrayer, Dorothy Suttle, A.B. ---- Shelby
Newton, Esther, B.S. ---- Thomasville
Overton, Margaret, Evans, A.B. ---- Colerain
Patterson, Velma, B.S. ---- Coats
Phillips, Geneva Lee, A.B. ---- Ingalls
Poplin, Velma Iola, A.B. ---- Norwood
Reams, Nannie, B.S. ---- Morrisville
Rickett, Winnie, A.B. ---- Andrews

Sikes, Naomi, A.B.---Salemburg
Tatum, Mary Elizabeth, B.S.---Mocksville
Thomas, Mary Emma, A.B---Cameron
Walton, Edna Earle, A.B.---Jacksonville
West, Mabel Moyer, A.B.---Wilmington
White, Margaret Virginia, A.B.---Edenton
Wilkinson, Rachel, A.B.---Belhaven

Freshman Class

Abbott, Annabelle, A.B.---Elizabeth City
Absher, Blanche, B.S.---Charlotte
Allison, Mary Fisher, B.S.---Sylva
Andrews, Augusta Ware Webb Ford, B.S.---Raleigh
Ange, Fannie Mae, A.B.---Winterville
Arnette, Inez, A.B.---Sanford
Anderson, Fannie, A.B.---Rich Square
Askew, Edna, A.B.---Ahoskie
Baines, Catherine, B.S.---Spring Hope
Banks, Blanche Louise, A.B.---Raleigh
Banks, Coral, A.B.---Richland
Barker, Ruby, A.B.---Durham
Barnhardt, Pearl, A.B.---Concord
Barnwell, Daisy Belle, A.B.---Edneyville
Beavers, Jane Carlton, A.B.---Apex
Beddingfield, Winifred, B.S.---Raleigh
Bell, Minnie Ballentine, A.B.---Pittsboro
Blalock, Grace, A.B.---Baskerville, Va.
Braswell, Margaret Oleene, A.B.---Wingate
Booth, Caroline, A.B.---Catawba
Bowen, Mary Elizabeth, A.B.---Raleigh
Brock, Maude Evelyn, B.S.---Elizabeth City
Brooks, Clara, B.S.---Lumber Bridge
Brooks, Jessie, B.S.---Vass
Broughton, Mary Cullom, B S.---Zebulon
Brown, Gladys Blanche, A.B.---Blowing Rock
Bynum, La Rue, B.S.---Chapel Hill
Byrum, Gladys Lorraine, B.S.---Raleigh
Candler, Mary Thomas, B.S.---Sylva
Cavenaugh, Flora Mae, A.B.---Wallace
Cheves, Delilah, B.S.---Bunn
Coley, Allene Ruth, A.B.---Holly Springs
Crawley, Mildred, B.S.---Raeford
Current, Blanche, A.B.---Cleveland

Dale, Ira Bertha, A.B. ---- Morganton
Dail, Katie Evelyn, A.B. ---- Edenton
Davenport, Blanche Flanagan, B.S. ---- Greenville
Dotson, Ruth, B.S. ---- Boone
Doughton, Ivy Grace, A.B. ---- Laurel Springs
Dunn, Etta, A.B. ---- Scotland Neck
Dupree, Bessie van Gorden, A.B. ---- Spartanburg, S. C.
Eagles, Margaret Lucile, A.B. ---- Walstonburg
Elkins, Elsie, A.B. ---- Whiteville
Ezell, Edith, A.B. ---- Charlotte
Foote, Carrie V., B.S. ---- North Wilkesboro
Foster, Vera Irene, B.S. ---- Wilkesboro
Fowler, Jassie M., B.S. ---- Chapel Hill
Frye, Flora Belle, B.S. ---- Carthage
Frye, Jennie Cora, B.S. ---- Carthage
Gill, Helen Maye, A.B. ---- Stovall
Goode, Elaine, A.B. ---- Roxboro
Goodwin, Amy Lou, A.B. ---- Apex
Grant, Effie, B.S. ---- Selma
Griffin, Isabelle, A.B. ---- Chapel Hill
Gulledge, Nannie, A.B. ---- Wadesboro
Hales, Clara Lee, A.B. ---- Pikesville
Harris, Elizabeth, A.B. ---- Carthage
Hartsfield, Jennie Mae, A.B. ---- Wilmington
Harville, Virgie Lee, A.B. ---- Thomasville
Haywood, Pearl, A.B. ---- Rockingham
Henderson, Margaret, A.B. ---- Pollocksville
Henderson, Sallie Florence, B.S ---- Rose Hill
Herrin, Minnie Evanne, A.B. ---- Mount Pleasant
Herring, Margaret Irene, B.S. ---- Clinton
Hewlett, Betty Herring, A.B. ---- Wilmington
Hockaday, Clara Maxine, B.S. ---- Angier
Holloway, Lucy Inez, A.B. ---- Durham
Honeycutt, Matle, A.B. ---- Orange
Honeycutt, Minnie Edna, A.B. ---- Raleigh
Horner, Annie, A.B. ---- Hope Mills
Horner, Julia E., A.B. ---- Hope Mills
Horton, Lila Page, A.B. ---- Zebulon
Hough, Sallie, A.B. ---- Norwood
Howard, Thelma, B.S. ---- Roseboro
Hunsucker, Alice Graves, A.B. ---- Winterville
Jackson, Bessie, A.B. ---- Winterville
Jackson, Elsie Helen, A.B. ---- Cary

Jackson, Nell, B.S. ---- Tryon
Lane, Elenor, A.B. ---- Auburn
Lewis, Mary Lou, A.B. ---- Scotland Neck
Lineberry, Margaret, A.B. ---- Raleigh
Livermon, Martha, A.B. ---- Norfolk, Va
Martin, Blanche, B.S. ---- Benson
Martin, Mary Blount, A.B. ---- Hickory
Massey, Edna Louise, A.B. ---- Mebane
Merritt, Gladys, B.S. ---- Chapel Hill
Miller, Dorothy Quinn, A.B. ---- Kinston
McLean, Vera, A.B. ---- Maxton
McClure, Nannette, A.B. ---- Innman
Neathery, Josephine Grace, A.B. ---- Henderson
Nevercel, Julia Georgianna, A.B. ---- Asheville
Nicholson, Eula, A.B. ---- Newton
Norwood, Clina Dare, B.S. ---- Neuse
Oldham, Jessamine Davis, B.S. ---- Burlington
Owen, Helen, B.S. ---- Canton
Parrish, Sarah Lee, A.B. ---- Clayton
Pearce, Ruth Virginia, A.B. ---- Castalia
Purnell, Elizabeth, A.B. ---- Franklinton
Rivenbark, Mildred, A.B. ---- Wallace
Sample, Lelia Gertrude, B.S. ---- Elizabeth City
Sawyer, Pauline, A.B. ---- Columbia
Segraves, Myrtle, B.S. ---- Holly Springs
Stokes, Blanche Elizabeth, A.B. ---- Wilson
Stone, Mabel, A.B. ---- Cary
Strickland, Jessie Belle, A.B. ---- Dunn
Stroud, Hazel Lee, B.S. ---- Kinston
Stroup, Thelma Mae, B.S. ---- Fallston
Taylor, Sarah Leigh, A.B. ---- Como
Thomas, Loubelle, A.B. ---- Beulaville
Thompson, Helen Suitt, A.B. ---- Fuquay Springs
Townsend, Beatrice, A.B. ---- Fair Bluff
Wallace, Bessie, A.B. ---- Raleigh
Warrick, Leona Bailey, A.B. ---- Green Mountain
Wedding, Esther, B.S. ---- Raleigh
Wheeler, Margaret Ruth, A.B. ---- Providence, R.I
White, Martha Elizabeth, B.S. ---- Hertford
Wilkins, Sallie Robert, B.S. ---- Clayton
Wilkinson, Margaret Carey, B.S. ---- Belhaven
Williams, Inez Veneta, B.S. ---- Leland
Williams, Marjorie, A.B. ---- Clayton

Woodall, Lucile, A.B. ..... Clayton
Woodruff, Carolyn, B.S. ..... Seaboard
Yates, Kathleen, B.S. ..... Apex

Specials

Carroll, Mary Jane, A.B. ..... Raleigh
A.B. Meredith College.
Dosher, Sallie Adee, A.B. ..... Southport
Dula, Mary, A.B. ..... Lenoir
Duncan, Marion, A.B. ..... Raleigh
Eller, Florence Eleanor, A.B. ..... Butler, Tenn.
Faulkner, Georgia Pearl, A.B. ..... Raleigh
Fogleman, Bonnie Dare, A.B. ..... Greensboro
Johnson, Mary Lynch, A.B. ..... Raleigh
A.M. Columbia University.

Summary

SENIORS:		
Registered for A.B. degree	33	
Registered for B.S. degree	3	
Total		36
JUNIORS:		
Registered for A.B. degree	29	
Registered for B.S. degree	7	
Total		36
SOPHOMORES:		
Registered for A.B. degree	44	
Registered for B.S. degree	9	
Total		53
FRESHMAN:		
Registered for A.B. degree	81	
Registered for B.S. degree	43	
Total		124
Total registered for A.B. degree	187	
Total registered for B.S. degree	62	
Total number college classmen		249
Special	8	
Total irregulars		8

Students from other schools taking work in the colleges are as follows:

From Art classmen	11	
From Music classmen	79	
From Music irregulars	15	
		105
Total		362

Register of Students

Art

Junior Class

Lancaster, Emma ..... Battleboro
Nash, Elizabeth ..... Elizabeth City

Sophomore Class

Clark, Monta Janie ..... Troy

Freshman Class

Bird, Virginia Dare ..... Mount Olive
Bunn, Georgy Katherine Owen ..... Spring Hope
Harrell, Sadie Cornelia ..... Edenton
Kendrick, Novella Jane ..... Cherryville
Norman, Ruth ..... Columbia
de Vlaming, Marion ..... Roxboro
Wagoner, Merle ..... Whitehead
Wray, Annie Hall ..... Burnsville

Art Only

Andrews, Martha ..... Raleigh
Cobb, Inez ..... Raleigh
Coburn, Mrs. Rosina ..... Raleigh
Fountain, Ruth ..... Raleigh
Crowell, Mrs. Stella Beatrice ..... Raleigh
Moncrieff, Portia ..... Raleigh
Newton, Laura ..... Raleigh
Nichols, Mrs. Lawrence Emmett ..... Raleigh
White, Annie ..... Raleigh
Whitehurst, Alice ..... Raleigh

Summary

Juniors	2	
Sophomores	1	
Freshman	8	
Total number college classmen		11
Art only	10	10
Students from other Schools electing work in Art	8	
Students from other Schools electing work in Art History	10	
Students from other Schools electing Art Education	16	
		34
Total		55

Register of Students

School of Music

Senior Class

Cox, Joscelyn, *Organ*---Asheville
Johnson, Thelma, *Public School Music*---Clinton
Paul, Fannie, *Piano*---Wilson
Peele, Carrie Foy, *Piano*---Roxobel
Penny, Pauline, *Public School Music*---Cary
Rowland, Florence Beulah, *Voice*---Rocky Mount
Sentelle, Helen Rebecca, *Public School Music*---Tarboro

Junior Class

Chaney, Margaret Lucile, *Public School Music*---Wingate
Fleetwood, Elma, *Public School Music*---Jackson
Fleetwood, Thelma, *Voice*---Jackson
Fleming, Marie Celeste, *Piano*---Manson
Gower, Geraldine Gladys, *Piano*---Clayton
Grady, Annie Nursie, *Organ*---Goldsboro
Heath, Mary, *Public School Music*---Harmony
Holoman, Janet Whitfield, *Voice*---Jackson
Honeycutt, Ruby Lee, *Public School Music*---Raleigh
Lawrence, Mary Lois, *Piano*---Apex
Patton, Pauline, *Voice*---Morganton
Rouse, Lillian Aileen, *Piano*---Winterville
Taylor, Mildred Frances, *Piano*---Rutherfordton
White, Frances Dorcas, *Voice*---Scotland Neck
Wilson, Louise, *Public School Music*---Manson
Wilson, Naomi Utley, *Piano*---Holly Springs
Wray, Mary Elizabeth, *Public School Music*---Burnsville

Sophomore Class

Beach, Susie May, *Piano*---Hillsboro
Biggs, Mary McMillan, *Piano*---Lumberton
Boone, Mary Virginia, *Piano*---Rich Square
Bunn, Mary Pearl, *Piano*---Zebulon
Elkins, Annie Lillian, *Public School Music*---Whiteville
Falls, Ruth Elizabeth, *Voice*---Laurinburg

Harville, Ruby Elma, *Voice*—Thomasville
Heatherly, Ruth, *Piano*—Cooleemee
Hobbs, Sadie, *Piano*—Edenton
Hollowell, Ethel, *Piano*—Edenton
Lassiter, Mozelle, *Public School Music*—Apex
McFarland, Burvelle, *Piano*—Lynchburg, Va.
Newton, Ruth Osborne, *Piano*—Whiteville
Shipp, Elsie Parker, *Public School Music*—Durham
deVlaming, Isabel, *Piano*—Roxboro
Weston, Gena Katherine, *Public School Music*—Atkinson

Freshman Class

Averitt, Hettie Irene, *Piano*—Garner
Britt, Louise Sallie, *Piano*—Calypso
Butler, Alberta, *Piano*—Bladenboro
Butler, Annie Grace, *Piano*—St. Pauls
Coley, Adelle Virginia, *Voice*—Fuquay Springs
Cowan, Rosebud, *Piano*—Cremo
Cox, Rannie, *Piano*—Richlands
Currin, Mary Williard, *Piano*—Henderson
Gibbs, Ola, *Voice*—Marion
Goodwin, Thelma, *Piano*—Raleigh
Herring, Inez, *Piano*—Stantonsburg
Hinton, Annie Thelma, *Voice*—Jacksonville
Holland, Eugenia, *Piano*—Shelby
Holmes, Daisy, *Voice*—Farmville
Horne, Edna, *Voice*—Mocksville
Horne, Eunice, *Piano*—Wilmington
Howard, Georgia Lee, *Piano*—St. Pauls
Jenkins, Reatha, *Piano*—Fairmont
Kearney, Claire, *Voice*—Franklinton
Knight, Lucy Haywood, *Voice*—Raleigh
Lewis, Mary Ethel, *Voice*—Fairmont
Lewis, Suwanee Jessie, *Voice*—Atkinson
Maynard, Edith, *Voice*—Apex
Moye, Olivia Pearl, *Piano*—Greenville
Nolan, Ione, *Piano*—Lawndale
O'Kelly, Mary, *Piano*—Raleigh
Peele, Sallie Prudence, *Voice*—Lewiston
Poole, Mildred Louise, *Piano*—Clayton
Shields, Katherine, *Voice*—Scotland Neck
Sikes, Ruth Janet, *Voice*—Hartsville, S. C.
Smith, Frances, *Voice*—Bethel

Smith, Laura Suter, *Piano*.....New Bern
Tolar, Tasca Ellen, *Piano*.....Rennert
Tomlinson, Bessie, *Piano*.....Lucama
Tucker, Margaret Cone, *Piano*.....Greenville
Tyner, De Lesline Elberta, *Voice*.....Lowe
Wiggins, Pearl, *Piano*.....Wendell
Williams, Annie Grace, *Piano*.....Lumberton
Williams, Lena Mae, *Piano*.....Chapel Hill
Yelvington, Iris, *Piano*.....Clayton

Irregulars

Allen, Louise Bruton, *Piano*.....Troy
Barnes, Virginia, *Piano*.....Henderson
Baynes, Minnie Lou, *Piano*.....Crystal Hill
Cooke, Catherine Louise, *Piano*.....Elizabeth City
Ferrell, Marion Gertrude, *Piano*.....Buie's Creek
Herring, Myrtle Daniel, *Piano*.....Wilmington
Lippard, Ruth Louise, *Voice*.....Concord
Munn, Lula, *Piano*.....Biscoe
Newton, Theresa Agnes, *Piano*.....Kerr
Parker, Mildred, *Piano*.....Gates, Va.
Qualls, Alma, *Piano*.....Burlington
*Sexton, Gladys Dawn, *Piano*.....New Bern
Tidwell, Lenna, *Piano*.....Andrews
Woody, Lorene, *Piano*.....Denniston, Va.
Woody, Lucile Raines, *Piano*.....Woodsdale

Students Not in Residence Taking College Music Only

Bernard, Louise, *Voice*.....Raleigh
Brockwell, Mary, *Violin*.....Raleigh
Buffaloe, Elizabeth, *Piano*.....Raleigh
Clifton, Jessie, *Piano*.....Raleigh
Coburn, Mrs. Rosina, *Voice*.....Raleigh
Cole, John, *Piano*.....Raleigh
Covington, Ellis W., *Piano*.....Raleigh
Craven, Mary Frances, *Voice*.....Raleigh
Curry, Sidney, *Piano*.....Raleigh
Edwards, Mrs. Annie Bagwell, *Voice*.....Raleigh
Hightower, Odessa, *Voice*.....Raleigh
Johnston, Nellie Mae, *Voice*.....Raleigh
Diploma in Voice, Meredith College.

*Died February 5, 1923.

Jones, Mrs. Emma, *Voice*.....Raleigh
Lazarus, Frank, *Violin*.....Raleigh
McClelland, Lelia, *Piano*.....Raleigh
McSween, Lucile, *Piano*.....Raleigh
A.M. Radcliffe College.
Maynard, Carey, *Violin*.....Raleigh
Moore, Mrs. Flonnie Warren, *Voice*.....Raleigh
Neal, Mrs. Margaret Clarke, *Voice*.....Raleigh
Reynolds, Lulie Snow Virginia, *Voice*.....Raleigh
B.S. Meredith College.
Sams, Mae, *Piano*.....Raleigh
Saunders, Glendora, *Piano*.....Raleigh
Scruggs, Lillie Mae, *Piano*.....Raleigh
Seligson, Sylvia, *Piano*.....Raleigh
Shaw, Ina Louise, *Violin*.....Raleigh
Smith, Mrs. Helena, *Piano*.....Raleigh
Smith, Mary Loomis, *Piano*.....Raleigh
A.M. Columbia University.
Stephenson, Lina, *Voice*.....Raleigh
Swain, Mrs. Mary Allen, *Voice*.....Raleigh
Weaver, Matilda, *Violin*.....Raleigh
Wiggs, Mary, *Voice*.....Raleigh
Williamson, Gladys, *Voice*.....Raleigh
Woodard, Mrs., *Voice*.....Raleigh
Woody, John, *Voice*.....Raleigh
Wray, Mary Margaret, *Piano*.....Raleigh

Summary

SENIORS:

Registered for Diploma in Piano	2	
Registered for Diploma in Organ	1	
Registered for Diploma in Voice	1	
Registered for Diploma in Public School Music	3	
Total		7

JUNIORS:

Registered for Diploma in Piano	6	
Registered for Diploma in Organ	1	
Registered for Diploma in Voice	4	
Registered for Diploma in Public School Music	6	
Total		17

SOPHOMORES:		
Registered for Diploma in Piano	10	
Registered for Diploma in Voice	2	
Registered for Diploma in Public School Music	4	
Total		16
FRESHMAN:		
Registered for Diploma in Piano	26	
Registered for Diploma in Voice	15	
Total		41
Total classmen registered in each department of Music:		
Piano	44	
Organ	2	
Voice	22	
Public School Music	13	
Total		81
Irregular students:		
Piano	14	
Voice	1	
Total		15

Summary of Students Not in Residence Taking College Music Only

Piano	14	
Violin	5	
Voice	16	
Total		35
Students from other schools taking College Music are as follows:		
From college classmen	19	
From the unclassified	1	
Total		20
Final total		151

Final Summary Students Taking College Work

Classmen in college	248	
Special college	8	
Students from other schools taking one or more courses in the college	105	
		361
Classmen in Art	11	
Art Only	9	
Students from other schools taking work in Art	8	
Students from other schools taking work in Art History	10	
Students from other schools electing Art Education	16	
		54
Classmen in Music	81	
Irregulars in Music	15	
College Music Only	35	
Students from other schools taking work in College Music	20	
		151
Total		566
Deducting students counted in more than one school		159
Total		407

Summary by States

North Carolina	389
Virginia	13
South Carolina	2
Rhode Island	1
Tennessee	1
China	1
Total	407

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QUARTERLY BULLETIN

Preparatory Music

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FOREWORD

"Let music be as much a part of the day's routine as eating or reading or working."—*Oliver Wendell Holmes.*

Every modern educator in music agrees that the child who is totally lacking in musical perception is the rarest phenomenon. Of course, one child will be much more richly endowed than another, and those most richly endowed will develop, in spite of the most adverse circumstances. The others must depend on more or less favorable environment to come up to conscious enjoyment of music as an art—and this, in other words, means training.

Those least endowed will desire to develop their little to the utmost, rather than be among those of whom Shakespeare wrote:

"The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treason, stratagems, and spoils; the motions of his spirit are dull as night, and his affections dark as Erebus: let no such man be trusted!"

The cultural effect of music has long been admitted, and now a more general acknowledgment is being made, everywhere, of its EDUCATIONAL VALUE. More high schools are giving credits and a few colleges are at least recognizing the educational value of music—enough to allow it to count on the A.B. degree.

Only the gifted few should specialize in music, but every child, whether talented or not, should be musically trained to understand and appreciate the best musical literature. For this reason, music should be a part of the child's daily life, from the cradle to school age; then music should be studied as any other subject in the school curriculum, from the first grade on through the high-school years. By this time, students should have enough knowledge of music for real enjoyment and appreciation, and the tastes and talents will have been sufficiently

developed to determine whether they should major in this subject, or carry it on with the regular college course, or drop it entirely as a study.

What other study requires such independence of thought and yet such coördination of the senses of sight, hearing, and touch, including each hand and foot acting individually, as is required of one who reads a new musical composition which may call for not only independence of the right hand from the left, but even complete independence of the individual fingers, as in the playing of a Bach fugue or a composition of orchestral design, not to mention the mental capacity required of a conductor who reads a full orchestral score?

Even a little child who plays his "First Waltz" learns to distinguish, in treatment, the little melody in one hand from its accompaniment in the other.

Every parent wishes consciously or unconsciously to provide the best environment possible for the development of his child, and it is right here that there is much work still to be done by those who are in touch with the leading educators of the present day. Many parents have yet to learn that the proper time to begin a child's musical training is literally from its earliest infancy. Fortunate, indeed, is the child whose mother will sing with him even for a few minutes, daily, any of the simple folk-songs, Mother Goose songs, or her own favorite songs, which should form a part of every child's musical heritage.

Scientists have agreed that a child's sense of hearing, in its earliest years, possesses a keenness almost without parallel; but unless this hearing is trained to develop mentally—that is, to recognize what it hears, to discriminate and to concentrate—then, as time goes on, not the physical, but the MENTAL HEARING, the fine acuteness which is the priceless possession of the trained musician, becomes lost—at least, in part, sometimes wholly—merely through lack of use—just as we, right-handed adults, lose (comparatively) the use of our left hands, through sheer negligence.

Parents who confuse "music" lessons with "piano" lessons have yet to learn that music is something more ethereal than the mechanical punching of a few ivory-covered blocks of wood in a mahogany case; that *to train a child to listen actively* and *intelligently,* with understanding of what it hears, means to open up an entirely new avenue of expression to the child's nature, if there is any creative ability there, no matter in what degree. It will, at least, give him the opportunity to grow into the appreciation of the finest creations of others—to become on most friendly and affectionate terms with the greatest composers—friendly and affectionate, because familiar and understood. Are not *these* truly worth-while companions for our children?

This much understanding of music requires only intelligence and opportunity for training.

To only the chosen few is it given to bring a truly beautiful creation into the world.

To only those who have been richly endowed and who have brought unremitting toil to the development of their natural gifts is it given to become even truly great performers of such creations.

But—intelligent appreciation of both—*this* is within the reach of all.

Is a person truly "educated" without it?

"To make a home out of a household—given the raw material—to wit: a wife, children, a friend or two, and a house—two things are necessary. These are a fire and good music. And inasmuch as we can do without fire for half the year, I may say music is the one essential."—*Robert Louis Stevenson.*

THE TEACHER OF PREPARATORY MUSIC

It is impossible to overestimate the importance of the early training of the music student. The first few years are the vital ones, for the child's musical future is made or marred during these impressionable years.

The teacher of beginners should feel keenly his tremendous responsibility.

The time has long passed when just *anyone with a little knowledge of music* is regarded as capable of teaching the child. The young student or the beginner needs the most efficient teacher.

The graded lists of material and the examination requirements of this bulletin are intended as a guide to the intelligent teacher who will choose wisely according to the needs of each individual pupil.

There is much to be read between the lines. It is absolutely imperative that a good *technical foundation* be laid during these early years. It can be thoroughly done and at the same time develop the student musically.

Without sufficient technic, there can be no adequate musical expression. If the right kind of technical training is not given during the preparatory years, the majority of music students entering college are forever handicapped. It will be only the VERY FEW musically industrious students who will ever surmount the difficulties during the college years.

The college teachers of the State will tell you that the majority of their students are deficient technically, and that they are playing compositions far beyond their technical ability.

If the college teacher is a *real teacher,* and insists upon meeting the needs of the student by trying to lay a technical foundation upon which something worth while can be built up, the students many times grow discouraged and feel that the teacher is altogether wrong—that they should be "put back," as they term it. We cannot blame the student. There have been years wasted.

We who are doing the preparatory work are responsible. We shall have to face the truth and bear much of the blame.

Will you say that the pupil has some responsibility? Very true, some pupils will never become players, with the most

efficient teacher; but we are responsible for the material we use, and the technical training we give.

When we allow a pupil to play a fast scale with both hands, when they cannot play a slow scale, hands separately, with correct hand and arm position and good finger action, we are at fault. When we allow a student to play pieces and studies listed as college Freshman material, when they really should be doing second preparatory work, we are certainly in the wrong.

Preparatory teachers should feel the dignity and importance of their position. We are in touch with the vast majority of music students. We have them at the most impressionable age, and have a wonderful influence on their musical future.

The advanced teachers are greatly dependent upon the foundation we lay, upon which they must build.

I make a plea for better fundamental training. Let us, as teachers in preparatory grades, do efficient, honest preparatory work that will count for something worth while.

OUTLINE OF CLASS WORK

First Year: The staff, clefs, notation, measure, rhythm; steps and half-steps; the formation of intervals; the formation of the major scale, and of major and minor triads; ear training, and sight-reading; transposition; original melodies; stories about music and musicians.

Second Year: Notation; intonation; the diatonic and chromatic half-steps; tonality; the formation of the minor scales; relative keys; simple and compound time; ear training and sight-reading; transpositions; original melodies; stories of the lives of a few of the great masters.

Third Year: Careful review of work already gone over. Ear training should include recognition of intervals found in the major and harmonic minor scales, various rhythmic groups in 2-4, 3-4, 4-4, and 6-8 time; the dictation of short, simple melodies; building the Dom. 7th chords; sight-reading; transposition; musical history and biography (story form).

Fourth Year: Review work. Enlarge upon the subjects of the previous year. Resolution of the Dom. 7th chords. Build the Dim. and augment triads and make simple resolutions. Ear training.

Recognize all major, minor, diminished and augmented triads and Dom. 7th chords—more complicated rhythmic groups; write short, simple melodies from dictation; encourage original *melody* writing; sight-reading; transposition; musical history and biography (story form).

Fifth Year: Review work. Build triads on each tone of the scale (major and minor); cadences; diminished 7ths; ear training; dictation of melodies; recognition of all triads and chords and intervals studied; transposition; current musical events; musical history and biography (story form).

Sixth Year: Summary of knowledge gained during the previous years. Text-books—Angela Diller's First Theory Book.

LIST OF MATERIAL FOR BEGINNER GRADE

First Year

Adams, Mrs. Crosby	Home Study Book, Part I
	Outline Melodies
	Primary Tone Pictures
Bilbro	First Melody Lessons for Piano
	Very First Piano Lessons
Cady	Folk-Songs for Ten Fingers
Coulson-Spofford	Guide for Beginners in Piano Playing
Cramm	New Rhymes and Tunes
Diller-Quaile	First Solo Book
	Tunes from Many Lands
Ellsworth	Musical Momemts
Gaynor	Miniature Melodies
Goodrich, Florence	Synthetic Series, Book I
Hill	Little Pieces for Little People
Hudson	Musical Picture Book
	Very First Steps in Melody Land
Martin	Melody Pictures
Nelson	The Child at the Piano
Schmitt	Song Tunes
Steel	Child at the Piano

Adams, Mrs. Crosby	Book, Grade I (4 hands)
Diller-Quaile	First Duet Book
Harthan	Childhood Days

Separate Pieces:

Adams, Mrs. Crosby	Giant Steps
Aldrich	Mama's Sewing Machine
	Playful Kittens
Ambrose	Hunter's Horn
Chittendon	Frolic in the Hayloft
Cramm	Dot the Note
De Reef	Frolic in the Barn
Ellsworth	Swing Song
	Wake Up Little Daisies
Frothingham	Seven O'Clock in the Morning
	Sailing
Gurlitt	Lullaby, Op. 197
	Good Little Girl, Op. 197
	Brave Boy, Op. 197
Gest	Little Humming Bird
Gaynor	The Tapping Woodpecker
Hall, Edythe	Dancing Lesson
	Brownie's Dance
Kent, Julian	March of the Scouts
Kohlsaat	Four Little Pieces
Mokrejs	In the Hayloft
	Jack-in-the-Pulpit
	Dancing Daisy Fields
Maxim	Jack Tar
	The Sailor Boy's Song
Nelson, M. E.	Who'll Win the Race?
Newcomb	The Answer
Orth	Nodding Clover–Sleepy Time–Cooing Dove
Rogers	First Robin
	Hurdy-Gurdy Man
	Marching Along
Reinecke	A Little Dance
Swift	The Grasshopper
	Japanese Doll
Smith, Hannah	Cris Cross
	Teasing
	Twilight
	Storette
	Cradle Song
	Cuckoo Calls
Schmidt, S.	The Surprise

Terry	Sabot Dance
Wing, Alice	The Wind
	Sunbeams
	Song Without Words
	Dancing Song
Wright, Louise	Little Boy's Dance
	Soldiers Marching

Second Year

Studies:

Burgmüller	Op. 100 (more advanced)
Coulson-Spofford	Guide for Beginners in Piano Playing
Diller-Quaile	Second Solo Book
Duvernoy	Op. 176 (more advanced)
Hudson	Very First Steps in Piano Playing
	Musical Poems
Kincellâ	Ten Musical Tales
Lang	Crystal Stream of Folk-Love (also 1st year)
Martin	Melody Pictures
Smith, H.	Miniatures
Schytle	Twenty-five Easy Studies, Op. 160

Sonatinas, etc.:

Clementi	Sonatina in C, Op. 36, No. 1 (1st movement)
Mozart	First Five Compositions for Piano
	One Movement of any of the Easiest
	Sonatinas of Reinecke, Clementi-Gurlitt
	Lynes, etc.

Pieces

Adams, Mrs. Crosby	Five-Tone Sketches
Aletter	Love Song
Barbour	Nodding Daisies
Biehl	Hans and Gretel
	Little Tommy Towser
Bilbro	Dutch Stories
Barlett	May Day
Cramm	Tick, Tack
Dennée	Petite Valse

Dutton	Under the Rose Arbor
	Rain Pitter Patters
	Peasant's Dance
	Woodland Waltz
Farrar	A June Morning
	On Meadows Green
Forest	Barcarolle
Grant-Schaefer	Uncle Remus
Goodrich	Synthetic Series, Book II
Gurlitt	Album Leaves, Op. 101
	Slumber Song
	By the Spring
Gaynor	Miniature Melodies, Book II
Hyatt	Ballet Dance
Hudson	Ten Melody-Stories
Kincella	A Game of Tag
Krogmann	Ten Musical Tales
	In the Woodland Swing
	Merry Bobolink
Lemont	Dancing a Tarantella
Lynes	Hunting Song
Maxim	Jack Tar
	Selected Pieces for the Young Pianist (also 3d year)
Mueller	Indian Papoose (*from Dolls from Many Lands*)
Neidlinger	Water Sprites Barcarolle
	Chapel of the Woodland Fairies
Mokrejs	Gladys at Play (also 3d year)
Newton	Rustic Dance
	Minuet
Orth	Sleepy Time
Parlow	In Merry Mood
Porter	Dance By the Moonlight
Rea	Fairy Frolics
	Hello! Mr. Robin
Rogers	At Break of Day
	Tarentella
	Crocuses
	Johnny-Jump-Ups
	Gavotte
Rummel	March
Schmidt, S.	A Child's Garden of Melodies, Book I
	The Doll's Wedding March

	Jolly Comrades
	The Little Brown Thrush
Schumann	Soldiers' March
Smith, H.	Funeral of the Tin Soldiers
	Sailor's Song
	Told at Twilight
Spear	A May Song (good pedal study)
Wright	Seven Melodious Pieces
Zilcher	Sketch Book for the Young (also 3d year)

Duets and Sight Reading Material:

Adams, Mrs. Crosby	Graded Studies, Books I and II (4 hands)
Bilbro	Second Duet Book
Frothingham	Sight Reading Studies
Hill	Four-Hand Pieces for Teacher and Pupil
Mokrejs	Bohemian Folk-Songs, Op. 12
	Lessons in Sight Reading at the Piano
Watson, Mabel	Twelve Magic Keys to Tone Land

Third Year or First Year High School Grade

Studies:

Biehl	Studies, Op. 44
Burgmüller	Studies, Op. 100
Cramm	Studies in Embellishments
Duvernoy	First School, Op. 176
Gaynor	First Pedal Studies
Köhler	Twelve Easy Studies, Op. 157
Schytte	Musical Pictures

Sonatinas, etc.:

Bach (Carroll)	First Lessons, Book I
Bach (Hughes)	Master Series (easiest ones)
Clementi	Sonatina in C, Op. 36, No. 1 (complete)
	Sonatina in G, Op. 36, No. 2
Mozart (Hughes)	Master Series (easiest ones)

Pieces:

Adams, Mrs. Crosby	Shepherd's Song
	Trumpet Flowers
Aletter	In Stately Measure

Bilbro	Here's Bob White
Deprêt	Air de Ballet
Dennée	Chase of the Butterflies
	Around the May Pole
Dutton	Rowing Song
	The Swallow
	Will O' the Wisp
Eilenberg	Dance of the Clowns
Ellmenreich	Spinning Song
Forest	Little March Gavotte
Farrar	Dancing on the Green
Frank, Cæsar	Les Plaintes d' une Pampée
Friml	The Chase
Gaynor	A Little Waltz
Grant-Schaefer	Twilight (melody study)
Gurlitt	Peasant's Frolic
	Hunting Song
	The Fair (or 2d year)
	Scherzo in E Minor
Hall, Edythe-Pruyn	Fairies Music Box
	Sleep Song (pedal study)
	In the Blacksmith Shop
Haydn	Allegro
Heller	Curious Story
	L'Avalanche
	Spring Song
Hofmann	Little Rogue
Hofer, Mary Ruef	Music for the Child World (collection)
Johnson, Julius	Barcarolle
Karganoff	Nature's Dream
Krogmann	Fairy Queen (Gavotte)
	Merry Brooklet
	Paquita
Lynes	Hunting Song
	Rondoletta
Loeschhorn	Tag
Marshall	O'er the Sands
	Six O'clock in the Morning
	Whistling Jan
Mokrejs	Village Scenes
	The Blacksmith
	Gladys at Play
Paldi	'Neath Sunny Skies (Tarantella)

Parlow	March of the Gnomes
	Snowflakes
Rogers	May Morning
	The Merry-go-round
	Wooden Shoe Dance
	Minuet
Sartorio	Jolly Fellows
	Murmuring Spring
	Slumber Song
	The Victor's Return
Scharwenka	March, Op. 62
Schmitt, S.	The Scouts
	A Child's Garden of Melodies, Books II and III
	The Juggler
Schumann	Happy Farmer
	Hunting Song
	Little Romance
Seeboeck	The Squirrel
Spear	Melody (good pedal study)
Virgil	Scotch Melody
Wilm, N. von	Hilarity
	Drolleries
Zilcher	Sketch Book for the Young (also 2d year)

Duets and other Sight Reading Material:

Any of the books listed in the first or second year not already read

Adams, Mrs. Crosby	Graded Studies, Book III (4 hands)
Bilbro	Piano Duets for Two Young Pupils
Presser	Very First Duet Books
Sartorio	Pictures from Youth, Books I and II
Schmitt, S.	Progressive Tunes for Two

Fourth Year or Second Year High School Grade

Studies:

Cramm	Studies in Embellishments
Biehl	Twenty-five Easy and Progressive Studies, Op. 44, Book 2
Burgmüller(Krentzlin)	Tone and Rhythm, Book I
Heller	Studies of Style, Op. 47 (easiest ones)
Loudon	The Masked Ball (Arm Studies)

Köhler	Short School of Velocity, Op. 242
Schytte	Easy Characteristic Studies, Op. 95
	Joys of Youth, Op. 97
	Tales and Fables, Op. 96
	Forty Pedal Studies
Thumer	Velocity and Finger-Equality, Book I and II

Sonatinas, etc.:

Beethoven	Six Little Variations in F
Clementi	Sonatina in G, Op. 36, No. 2 (complete)
	Sonatina in C, Op. 36, No. 3
Kuhlau	Rondo in F
	Sonatina in C, Op. 55, No. 1
	Sonatina in G, Op. 55, No. 2
Krause	Sonata in C, Op. 1, No. 1
Reinecke	Sonatina in A Minor (complete)
	Sonatina in D (complete)
Bach (Hughes)	Master Series
Beethoven	The Smaller Rondo in C
Handel (Hughes)	Master Series
Mozart (Hughes)	Master Series

Pieces:

Adams, Mrs. Crosby	Circling the Christmas Tree (also 3rd year)
	Aeolian Harp
Crary	Robin's Dance (also 3rd year)
Dennée	Rondo Villageois
	Valse, Op. 15
	Hide and Seek
Gabriel-Marie	La Cinquantaine
Grieg	Patriotic Song
	Watchman's Song
	Dance of the Frost Elves
Goodrich	Left Hand Study
	Synthetic Series, Book III
Gaynor	Hovering Butterflies
Gurlitt	Cave of the Winds
Heller	Petite Tarantelle, Op. 47
Harvath	The Acrobat
Krogmann	Tarantella

Kullak	Skating
	Ghost in the Chimney
	Scherzo in F
Mendelssohn	Christmas Pieces, Op. 72, Nos. 1 and 2
Mueller	Elves at Play
Novara	Petit Bolero
	Tarantella, Op. 2
Olsen	Serenade
Poldini	Music Box (3rd year)
	Shepherd's Dance
Quigley	Song of the Brook
Reinhold	Hungarian Dance
	March of Fingall's Men
	War Song
	Brownie
Reinecke	Mountain Sprite
	Brownie
Rogers	Gypsies are Coming
	Elves
	Country Dance
Schumann	Cradle Song, Op. 124, No. 6
Schytte	Fisher Boy
	Hide and Seek
	Hunting Butterflies
	Little Shepherdess
	Youth and Joy
	Witches' Revel
Seeboeck	The Squirrel
Schubert	Three Waltzes
Tschaikowsky	Mazurka, Op. 39, No. 10
	Song of the Lark
Wilm, N. von	Drolleries
	Kline Stucke, Op. 81, Book II

Duets, Sight Reading Material:

Easy Selections from the Foregoing Lists

Beach	Summer Dreams
D'Ourville	Soirée Musicales
Dutton	Danse Poétique
Gurlitt	Album Leaves, Op. 147
	Spanish Dance

For Two Pianos:

Clementi-Timm	Sonatinas, Op. 36, Nos. 1 and 2
Lack (Parlow)	Marquise Minuet, Op. 271
Mozart (Parlow)	Minuetto Giojoso (8 hands)

Fifth Year or Third Year High School Grade

Studies:

Bertini (Rogers)	Legato and Staccato, Book I
Biehl	Twenty-five Easy and Progressive Studies, Book 3
Duvernoy	School of Mechanism, Op. 120
Heller	Studies for Style, Op. 47
Hofmann	Ten Melodious Studies, Op. 72
Schytte	Melody, Op. 106
	Forty Pedal Studies
Thümer	Velocity and Finger-Equality, Book 2

Sonatinas, etc.:

Beethoven	Sonata in F
Clementi	Sonatina in C, Op. 36, No. 3
	Sonatina in D, Op. 36, No. 6
	Sonatina in F, Op. 36, No. 4
Kuhlau	Rondo in A
	Sonatina in C, Op. 55, No. 1
	Sonatina in C, Op. 55, No. 3
	Sonatina in C, Op. 20, No. 1
Bach	Little Prelude (easier ones)
Handel (Hughes)	Master Series
Mozart (Hughes)	Master Series

Pieces:

Barbour	Revel of the Wood Nymphs
Bach	Solfeggietto
Durand	Chaconne
Eilenberg	Aquarelle, Op. 27
Frey	Arioso
Friml	Contentment
Gautier	Le Secret
Goodrich	Impromptu in E min
	Etude in C

	Prelude in F
	Caprice in C
Holländer	Canzonetta
Huerter	When Grandmother Danced
Hummel	Bubbling Spring
Jensen	Elfin Dance
Jungmann	Will-o'-the-Wisp
Kirchner	Album Leaf
Kullak	Scherzo in F
Loeschorn	The Dream of the Child
Mendelssohn	Song without Words in A minor, Op. 19
	Song without Words in G minor (Venetian Boat-Song)
Nevin	Barchetta
Poldini	Shepherd's Dance
Rogers	Miniatures (in form of study)
Schytte	Youth and Joy
	Little Shepherdess
	Witches' Dance
Scharwenka	Barcarolla
Schubert	Three Waltzes
Schubert (Hughes)	Master Series (also 6th year)
Smith, Seymour	Dorothy
Tschaikowsky	Song of the Lark

Duets, Sight Reading Material:

Any of the easier material in the foregoing lists.

Beach	Summer Dreams
Bohm	Birthday Music
Chaminade	Album des Enfants
(Hatch Music Co.)	Endless Amusement (4 hand collection)
Hofmann	Leaves from My Journal
Moszkowski	Spanish Dances

Two Pianos:

Gurlitt	Rondo in D
	Rondo in E minor
Schubert (Parlow)	Children's March (eight hands)

Sixth Year or Fourth Year High School Grade

Studies:

Berens	School of Velocity, Book I
Bertini	Studies, Op. 29
Bertini (Rogers)	Legato and Staccato, Book II
Heller	Studies, Op. 46
Jensen	Twenty-five Piano Studies
Le Couppey	Twenty-five Studies, Op. 20 (Agility)
Schytte	Elegance, Op. 106, Part I

Sonatas, etc.:

Beethoven	Six Easy Variations in G
	Sonata in G (complete)
Clementi	Sonatina, Op. 36, No. 6
Handel	Sonata in C (from *Twelve Easy Pieces*, Schirmer)
Haydn	Sonata in C
	Sonata in G
Kuhlau	Sonatina, Op. 55, No. 2 (complete)
	Sonatina, Op. 20, No. 1
Mozart	Sonata in C (No. 1, Cotta Edition)

From Old Masters:

Bach	Little Preludes
	Easier Two-Part Inventions as Nos. 8, 1, 4
Beethoven	Six Minuets
Martini	Gavotte
Mendelssohn (Hughes)	Selections
Mozart (Hughes)	Selections
Schumann (Hughes)	Selections
Schubert (Hughes)	Impromptu, Op. 142, No. 2
	Scherzo

Pieces:

Bach	Solfeggietto
Bohm	Prolog
	Fairy Song
	Song of the Spinning Maiden
Beethoven	Für Elise
Beethoven (Siess)	Three Country Dances

Chaminade	Serenade
	Gavotte
Dennée	Tarantelle in A minor
Durand	Chaconne
Esepoff	Fairy Gondola
Field	Nocturne in B flat
Friml	Twilight
German	Three Dances of *Henry VIII*
Gounod	Funeral March of a Marionette
Grieg	Dance Caprice
	Solitary Wanderer
	In My Own Country
	Birdling
Goodrich	Caprice in C
	Tremolo in F
	Staccato Etude
	Papillons
Holländer	Canzonetta in G
Handel	Courante
Handrock	Scherzino
Hill	Boat Song
Jensen	Elfin Dance
	Serenade
	Barcarolle
Kolling	Allegro, Op. 147, No. 2
Massenet	Mélodie, Op. 10
McDowell	A la Tarantelle
Mendelssohn	Song without Words (Consolation)
	Song without Words in F sharp minor (Venetian Boat-Song)
Mendelssohn (Hughes)	Master Series
Mendelssohn (Goetschins)	Six Christmas Pieces, Op. 72
Moszkowski	Mazurka in G, Op. 10, No. 3
	Melody in F, Op. 18, No. 1
	Serenata in D
Merkel	Butterfly
	Spring Song
Olsen	Sérénade
Ravina	Petit Bolero
Scharwenka	Barcarolle
	Bagatelle in D, Op. 36, No. 2
Schytte	Will-o'-the-Wisp
	Witches' Dance

	At Spinning Wheel
	Rondo "Planderie", Op. 93, No. 3
Sternberg	Rural Dance
Torjussen	To the Rising Sun
Vollenhoven	Watch (old Dutch folk-song)
Wilm	Snowfolk Mazurka
	By the Sea
Youferoff	Elégie

Duets and Sight Reading Material:

Choose selections listed in the earlier grades for sight reading

Moszkowski	Spanish Dances
Nevin	Three Compositions for 4 hands, Op. 6
Schubert	Ballet Music from *Rosamunde* (Presser 17237)
Schubert (Gahm)	Ballet Music, No. 1 from *Rosamunde*

Two Pianos:

Beethoven (Parlow)	Country Dances (8 hands)
Heller	Tarantella, Op. 85, No. 2 (arrangement)
Mozart	Sonata in G (with second piano part by Grieg)
Schutz	Rodinos in G, F, and A minor

List of Composers Who Have Written Good Material for the Early Grades

Adams, Mrs. Crosby
Aldrich
Bilbro
Diller and Quaile
Dutton
Ellsworth
Gaynor
Goodrich, Florence
Gurlitt
Hall, Edythe Pruyn
Hudson, Octavia
Kinscella, Gertrude
Kent
Lynes
Martin, Margaret
Mokrejs
Nelson
Rogers, Newton
Schmitt, Susan
Smith, Hannah
Swift
Schytte
Swatz, Elsa
Watson, Mabel
Wing, Alice Bennett
Wright, Louise

EXAMINATION REQUIREMENTS IN PIANO

Piano examinations requirements for pupils in this department of Meredith College, for promotion from each grade to the next higher, are subject always to such changes as, in the judgment of the teacher, may seem desirable. The compositions listed are given as specimens for each grade, for which equivalents may be substituted.

Pupils who pass the examination of the Sixth Year or the Fourth High School Grade are promoted to Freshman work in the college department.

Beginner's or First Elementary Grade: Ability to play a few technical exercises involving the correct use of the arm, wrist, hand and fingers; to build major or minor triads and major scales on any key; to play at sight correctly a few simple measures; to play from memory a simple little piece written in the treble and bass clef, such as Octavia Hudson's Musical Picture Book; Steel's Child at the Piano; Diller and Quaile's Tunes from Many Lands; Martin's Melody Pictures; Crittenden's Frolic in the Hay Loft; Mokjes' Dancing Daisy Fields; simple ear-training test.

Second Elementary Grade: Ability to play a few technical exercises which will show further development and correct use of the muscles of the arm, wrist, hand and fingers; to play any of the major and minor scales, and major or minor triads, slowly, with good hand position and good finger action; to play from memory: a *piece*, such as Lyne's Hunting Song or easy sonatina movement, first movement of Clementi's Op. 36, No. 1; a study, such as Duvernoy, Op. 176, or Burgmüller, Op. 100, and sight-reading test; ear-training test.

Third Year or First High School Grade: Ability to play *major* and *minor* scales, hands separately, two, three, and four octaves, 1 and 2 notes at 60 m.m.; scales in one octave in different rhythms, major and minor *triads*, alternating hands, slowly, and tonic triads and their inversion, a study, a piece—as Goodrich's Tarentelle Mignon; Farrar's June Morning; a movement of an easy *Sonatina* or an easy selection from *Bach* (Hughes); *sight-reading* and ear-training tests; dominant seventh chords.

Fourth Year or Second High School Grade: Ability to play major and minor scales, 1, 2, 3 and 4 notes at 60 m. m., hands separately, and hands together, *very slowly*. Triads: major, minor, diminished and augmented; dominant and diminished sevenths played as arpeggios, with alternating hands. A study, such as the easy Heller Op. 47; Köhler Op. 242; First Year Bach (Foote). A movement of an

easy Sonata or similar work, such as Clementi's Sonatina in G, Op. 36, No. 2, complete. A piece from memory, such as Tschaikowsky's "Song of the Lark"; Schytte's "Little Shepherdess"; sight-reading.

Fifth Year or Third High School Grade: Ability to play all scales in quarter, eighth, and sixteenth note rhythms, hands together, at 60 m. m., with cadences; arpeggios, hands separately; to play from a study, such as one of the more difficult Heller, Op. 47; Duvernoy, Op. 120. A movement of a Sonata or similar work, such as Clementi's Op. 36, Nos. 3 or 4; Kuhlau, Op. 55, Nos. 1 and 3; Bach Prelude (easy one) from memory; a piece from memory, such as Jensen's "Elfin Dance"; Kirchner's "Album Leaf"; Nevin's "Barchetta." Sight-reading and ear-training.

Sixth Year or Fourth High School Grade: Ability to play *all scales* rhythmically at 88 m. m., hands together, similar and contrary motion. Scales in thirds, sixths, and tenths, more slowly. *Arpeggios* (hands separately), rhythmically, at 60 m. m., sixths and octaves one note at 60; to understand the formation of all minor scales, and to play the melodic as well as harmonic form. *A study*, such as Heller, Op. 46, Beren's School of Velocity, Book I; Schytte's Op. 106, Part I; Jensen's Twenty-five Piano Studies; *A Sonata*, such as Beethoven's Sonata in G, or Six Easy Variations in G; Mozart's Sonata in C. A *Bach Prelude or easy two-part invention* from memory. *A Piece*, such as Ravina's "Petit Bolero"; Schytte, "Witches' Dance"; Grieg's "Dance Caprice." Sight-reading.

BEGINNERS' COURSE FOR YOUNG CHILDREN

Meredith offers a special course for very young children beginning the study of music. The instruction is given in classes, and uses color as the basis of notation in its simplest form. The color notation is useful also in transposition, giving access to a wide range of key tonalities and encouraging thorough familiarity with the piano keyboard.

The "one-finger technique" used in this course emphasizes the importance of arm relaxation in the production of a pleasant "singing" tone at the piano, and many simple themes from the classics have been specially arranged to meet the requirements of the little folks of this grade.

Clarity in the perception and realization of rhythms is gained through movements of the whole body, beginning with the sim-

plest physical expressions, such as walking, running, skipping, etc., etc., as the music itself may direct.

So great an advance has been made in music pedagogy of the present time that children from five to seven years of age are now eligible to membership in these classes. In fact, much more satisfactory results are often obtained from children of this age than from their older brothers and sisters, because of their greater flexibility and adaptability, both of mind and body, and because of the acuteness of their senses of hearing and touch.

Suitable material for these grades will be found listed elsewhere.

CENTRAL IDEA OF FIRST YEAR

To Learn to Listen Actively.

To become *familiar* with the *elements* of *music.*

This includes:

1. Recognition of the rhythms of twos and threes with their easiest variations.

2. Recognition of short melodies and understanding of melodic intervals and the formation of the major scale.

3. Recognition of harmony as far as definite knowledge of how to build major and minor triads and the inversions.

4. Development of a good position of the body, arm, hand and fingers at the piano (or at table, for technical training).

5. Definite knowledge of the materials for notation and how to use them, such as staff, clefs, notes, rests, etc.

CENTRAL IDEA OF SECOND YEAR

To Gain Fluency in Reading.

To gain *Confidence* in *physical action* at the piano.

To *develop further* the *Art* of *Listening*—that is, to learn to distinguish melodic and harmonic characteristics, such as varied degrees of loud, soft; fast, slow; legato, staccato; major, minor, etc.

RESUME OF FIRST YEAR

At the end of the first year, the average child should be able to memorize practically at once a short melody of simple design (six or eight measures); play it at the piano with one-finger or two-finger technique; make his own notation of it in color, and then transfer that notation either to the G clef or to the F clef in any key desired, using the regular rhythmic signs—quarter note, half note, eighth note.

He should understand thoroughly the formation of the major and minor triad and major scale, naming the number of chromatic steps from one tone to the next, and spelling the same in any key with the help of suitable materials (Kinscella keyboard, colors, letters).

He should be able to read correctly and play at sight promptly short, easy melody groups.

RESUME OF SECOND YEAR

At the end of the second year, the average pupil should be able to read at sight well and with a fair degree of promptness a new page from any one of the easiest collections of the first-year material, and at the same time show some attention to the phrasing and general musical effect; he should be able to play well, after a reasonable amount of practice, any of the studies in Gurlitt, Op. 101, or some other book of similar requirements.

He should be able to play all major scales with good position and correct fingering, and all major and minor triads and their inversions.

DEMONSTRATIONS AND RECITALS

There should exist between the teacher and the parents of the child taught, particularly the mother, mutual understanding and helpful coöperation at all times. They should make an effort to really know each other.

No better way can be suggested to gain the teacher's viewpoint and give intelligent coöperation than for the mother to make occasional visits to the studio at the lesson hour.

The beginners have open class days, and demonstrations in the studios throughout the year, to which the parents are particularly invited and *urged to come.*

Studio recitals are given during the year for all students in the preparatory department.

The older students have occasional opportunities of playing at the Thursday afternoon chapel recitals.

EXPENSES

The charges for music tuition in the preparatory classes is $35.00 per semester, or $70.00 per school year.

After the first year, one hour a week of class work is required for each grade, in addition to the two half-hour piano lessons. No extra charge is made for this class work.

No deduction is made for lost lessons, except in case of illness of at least a month's duration. No teacher is required to make up lessons lost by the pupil unless the teacher is responsible for the loss.

A deposit of $5.00 is made at the beginning of the session for sheet music and music supplies during the year.

Morning classes of very young children may be arranged for by applying to the director of this department.

LIST OF STUDENTS FOR 1922-1923

Andrews, Mary Simmons
Albright, Robert Mayne
Anderson, Albert
Ashby, Cleo Virginia
Askew, Annie Sue
Barwick, Eloise
Barnes, Pauline
Bashford, Lyzell
Bagwell, Tessie
Barmetler, Herma
Baker, Mozelle
Berwanger, Sybille
Blaylock, Gertrude
Bloodworth, Erin
Bramham, Elizabeth
Briggs, Florence Helen
Briggs, Sara Wooten
Broughton, Margaret
Bowden, Harriet
Bruner, Benjamin
Busbee, Delia Frances
Busbee, Sara
Bunn, Nancy Elizabeth
Browne, Melissa
Colwell, Elizabeth Wayland
Cox, Frances Rowena
Curry, Sidney
Cooper, Joyce
Crow, Mary Dinwiddie
Council, Sallie
Deboy, Elizabeth Katherine
Deboy, Ellie Eugenia
Dunn, Natalie
Dunn, Mary Virginia
Dunn, Elizabeth Wynne
Dent, Dorothy Goodwin
Dowell, Claudia
Dworsky, Mildred
Edgerton, Mary Elizabeth
Farmer, Elizabeth
Fussell, Margaret
Furr, Dorothy
Galloway, Martha
Gill, Bessie Gray
Glascock, Harold
Glascock, Spencer
Glass, Eva
Glass, Gertrude
Green, Anna Maude
Goodwyn, Kathleen
Goodwin, Martha
Hay, Nell Rhoda
Hay, Rosalie
Haywood, Laura Mabel
Harris, Evelyn
Holleman, Mary Phipps
Hunt, Elizabeth Cook
Holt, Mary
Holt, Ethel Catherine
Highsmith, Lula Belle
Hutcheson, Evelyn
Jolly, Janie Robbins
Johnson, Lucile Frances
Johnson, Mary Louise
Johnson, Vivian
Jerman, Cary Petty
Judd, Mary Lilly
Kelley, Pauline
Kline, Frank
Kutz, Maxine
Lazarus, Walter
Layfield, Eleanor
Layfield, Elizabeth
Linehan, Dorothy
Lynde, Marguerite
Long, Gladys
Lundy, Elizabeth
Mason, Robert E., Jr.

Mason, Elizabeth
McDonald, Hazel
McDonald, Mary Hugh
Moore, Agnes Watson
Morrison, Angelia
McGee, Dorothy
Morris, Emma Burns
Oldham, Anna Elizabeth
O'Donnell, Dorothy
O'Kelley, William Mereweather
Park, Albert Pair
Park, Elizabeth
Parker, Elizabeth Magette
Peebles, Ruth
Peebles, Mary Ann
Paylor, Sara Clay
Payne, Ruby Virginia
Peatross, Edith Tyson
Penny, Charlotte Fleming
Pickell, Marion
Pickell, Virginia
Ray, Martha
Rawles, Mary Louise
Runnion, Margaret Scott
Sellars, Burton
Shearin, Eloise
Simms, Robert Newanna
Simms, Anne Egerton
Sutton, Louise
Snell, Josephine
Snell, Roberta
Storr, Emily
Snipes, Sara Ellen
Scruggs, Lillie Mae
Thiem, Katherine
Thompson, Frances
Tillery, Martha
Tucker, Susie
Tucker, Susanne
Trent, Frances Lucile
Uzzle, Frances
Uzzle, Edith
Underwood, Elsie Mason
Underwood, Annie Laurie
Upchurch, Walter M., Jr.
Vinson, Marion Florence
Wells, Margaret
Weathers, Elizabeth
Weathers, Katherine
Wilder, Lynn
Wilkerson, Mary Josephine
Wright, Eleanor Atkinson
Williamson, Sara
Wearn, Celia
White, Mary Emma
White, Sarah
White, Louise Madeline
White, William Luther
White, Anne
Young, Katherine
York, Margaret

Total, 140.

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Meredith College

QUARTERLY BULLETIN

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Why Go to College?

By
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Professor of English, Meredith College

An address to the girls of the senior classes in the high schools of Wake County, delivered at Meredith College, in April, 1923, under the auspices of the Raleigh Chapter of the American Association of University Women.

WHY GO TO COLLEGE?

If you have older sisters—or brothers, they are worse—you know they delight in telling you *why: why* you should not bob your hair; *why* you should wear blue instead of yellow; *why* you should go with the boys they like rather than with the ones you like, *et cetera, et cetera.* So, when I was asked to speak to you, I was glad; I feel as if I had the right to tell you why. Because I belong to your State, to your county, and to your town; because I began school at the Murphy and had Mr. Morson and, 'Miss Eliza' for teachers—well, if any one was to tell you why, then I am glad to have the right which belongs to an older member of your family.

Of course there are many reasons why you should go to college; but of course I am not going to make an extended list. I long ago learned that if I tell a class or any group of students several things, nobody remembers any of them; but if I mention only three or four things, then maybe two people will remember one.

Among these many reasons there is that of making friends. This is a serious business, for it is only because of our friends that the other affairs of life have any value. College is a great friend-making place; among so many who are attempting to do the same things, you are apt to find more friends than you would if you stayed at home. To be sure, it often happens that you can't always have the friends you first select; and it just as often happens that you don't always want for friends those who select you. Unless you are extraordinarily queer, however, you are apt to arrive at graduation with two or three, or more likely five or six good friends—to say nothing of a score or so of friendly acquaintances.

Then there is the development of your ability to govern yourself in a group—for your own good and for that of the group. This is begun in high school, to be sure, but in that period,

part of your time is spent at home where a great many things are done for you and where some things are built around your convenience. Not so in college. You can't have your eggs boiled if on that morning the others have them fried; you can't keep your light on when the others have theirs off; you can't have a date on a 'closed' night, nor go to the moving pictures more than the number of times allotted to your classmates. Some of the greatest goods I have ever seen come to individuals in college have come from just this particular necessity—learning how to govern themselves in a group. Students on their own responsibility, voluntarily, by their student-government association, curtail their own liberty because it is good for the whole.

Again, there is the question of a good time. If you were looking merely for a good time—as of course you are not—I should advise you to go to college, for the American college girl has the best time of any girl of her age in the country. One summer when I came home from college, an older woman said to me, 'Why don't you stop going to school and have a good time?' I was aghast. I thought of so many things to say I didn't say anything. It often happens that way in class; a girl has so much to say, when a teacher calls on her, she doesn't say anything. So was I on this occasion. When I thought of the masquerade parties and the class 'stunts,' of the basket-ball games and the 'bacon bats,' of the skating and the tobogganning, of the senior class 'sings' and the dramatic club plays, and of all the other things, I ask you what I was to say to a woman who thought one did not have a good time at college?

But all these things are by the way. A good time is really a by-product. If you start out to have a good time, if you square your jaw and say 'Now I am determined to have a good time,' you usually don't. And the same thing would happen with regard to the making of friends or to the developing of your individuality. If you said, 'I am going to college to make friends,' and you did nothing but try to make friends, you would certainly make none. The other girls would regard

you as sentimental, and they would not hesitate to call you so. You make friends when you are about your business.

And the business you are to be about when you go to college—at last I am coming to the real *why;* you may forget all the others—is the development of your powers as a human being, and the development of your particular powers as an individual, as Mary Smith or Annie Black. By development I mean growth and enlargement which have already begun and will continue. In education you grow, but you never are grown. When I was an under-classman all the seniors had halos. Since that time I have known some wonderful seniors, and have had many friends among them, but I have seen none like those I knew as an under-classman—none so charming, so poised, so gracious, so beautiful, and so wise—oh, so wondrous wise. Why, they knew everything: Horace and Livy, Milton and Dante, Green's History and Paley's Ethics, physics and chemistry, biology and astronomy, art history and analytics! They knew so much that they could be flippant about learning—a state both appalling and delightful to contemplate. And I thought, foolish freshman that I was, that I should know so much when I became a senior. I thought Horace was just Horace, and you knew him or you didn't. If you knew him you were learned; if you didn't you weren't. Imagine my surprise in discovering that the odes of Horace which we read were only a few of the things he had written. In order to know Horace one had to know all he had written, and his times, and all about the other men who wrote in the same period. By that time the halos that had belonged to the seniors of my freshman year had mysteriously traveled on—which is the way of halos. Education is the extended attempt to catch up with the halo. Though you never succeed in this attempt, you catch something which more than pays you for the chase—you catch the development of your powers as a human being and as an individual.

As human beings we are inclined to rate our powers low—too low. Many things are possible for us which we have not yet dared dream; these things are for you. Don't you suppose it

was within the power of human beings to construct a telephone or an aeroplane, a submarine or a phonograph long before they were constructed? Human beings had the power certainly, but it had never been developed, never been put into operation. And there are unnumbered powers not in operation. This is true, perhaps, because we over-exercise the powers that belong to us as animals and under-exercise those that are peculiar to us as human beings. We have certain characteristics that we possess in common with all animals; but we have certain others that animals never have had nor can have—trained horses, dogs, cats, and birds to the contrary. Did you ever, on a fine spring morning, watch a collie dash down the road and back again, not for anything in particular, but just out of sheer good spirits and delight in the mere doing? He is getting, I imagine, the same pleasure, the same reaction that you get from speeding over a hard road in a Pierce-Arrow, or the same that a fish gets from swimming rapidly through the cool depths of a lake. Did you ever see a bird preen its feathers and then spread them so that the sunlight could fall on its variegated plumage? It was getting, I fancy, the same reaction you get when you wear a new hat in the spring-time. A canary gets from some particular brand of bird seed or chick-weed (I believe canaries eat chick-weed) a pleasure similar to the one you get from a caramel sundae or from salted almonds. So we might run through the other qualities we have in common with lower animals. And it is not wrong to use these qualities and to enjoy their use. I feel intensely sorry for a person who gets no pleasure out of a spring hat or swift motion or salted almonds or out of any of these things, but I feel sorrier for the person who makes life consist of these things and of their kind; for in these matters we are using only our lesser powers and are only one-half—nay, less than that, only one-tenth—alive. You remember the day you were working on a problem in algebra and it simply would not come out? You tried this way and that, without results. Then, suddenly, you saw how it ought to be done, and you worked through a long process, perfectly oblivious to what every

one in the room was doing. Or perhaps you had a similar experience with a theme. The teacher gave out a subject for a theme on which you had no ideas, and, begging her pardon, on which you did not care to have any. You put the subject away in your brain, knowing you would have to attend to it in the future, but preferring for the time to do something else. But alas! the hour arrived, as it always does, when you had to do it. You began to write, and an idea came, quite mysteriously, from somewhere—such a captivating idea that you forgot a basketball practice. Perhaps you will not believe it, but you were having a better time than you ever had in the fleetest of Pierce-Arrows or with the most delectable of caramel sundaes. In the same way the man who conceived an aeroplane had more real pleasure from his conception than any person has ever had from its operation. That is what real happiness is—the development and use of our powers.

You go to college to develop your powers as a human being, but you go, too, to develop your powers as an individual. We live in this world not merely as human beings—and it is highly important that we should live as such—but we live as persons, with names and addresses. And every person has powers in different combination and in different degree; this is what makes life so extremely interesting. A genius may pop up from anywhere. Perhaps no one has ever made the inventions Mr. Edison has because no one ever had his combination of powers. In an army it is for the good of the whole that all shall keep together; in the intellectual army it is for the good of the whole that every one should go at his own particular pace. Milton's virtue lies in the fact that he did not try to be Shakespeare. Your virtue as a student does not rest upon the thoughts you assimilate, but upon those you make out of those you have assimilated. And your virtue as a graduate will rest upon the application and extension of this power. The pursuit of the halo does not end with graduation. College has much to do with the opening of doors, nothing with their closing. In our time no intelligent woman looks forward to a life of idleness,

and whatever she does, whether it be running a home, an office, or a classroom—to speak of just three of the realms open to her—she wishes to do it with all her powers alert and growing.

Why go to college? I hope you will remember one reason. Go that you may come into the possession and enjoyment of your gracious heritage; go that the race may use powers which as yet lie dormant; go because it is only through the development of all the powers of every individual that humanity may approach achievement as yet undreamed.

HONOR ROLL

SPRING SEMESTER, 1922-23

First Honor

Allen, Jessie
Beaman, Joyner
Bowers, Mary Brewer
Earp, Elizabeth
Foster, Katy Fay
Gower, Geraldine
Hatcher, Raeford
Herring, Susie
Josey, Mary Powell
Leonard, Gladys
Lineberry, Ruth
Livermon, Ruth
Lowe, Alice
Mays, Louise
Nash, Elizabeth
O'Kelley, Mary
Paul, Fannie
Pearce, Ruth
Peele, Carrie Foy
Purnell, Elizabeth
Rouse, Lillian
Strickland, Gladys
Thompson, Tura
Tillery, Doris
Walton, Edna Earle
Wheeler, Margaret Ruth
Wyatt, Margaret

Second Honor

Bowden, Louise
Clark, Monta
Covington, Andrea
Cox, Joscelyn
Dail, Katie
Elkins, Elsie
Fleetwood, Elma
Fleetwood, Thelma
Higgs, Elizabeth
Horn, Marie Pattie
Jessup, Clara Mae
Johnson, Thelma
Kendrick, Lois
Knight, Elizabeth
Lawrence, Lois
Lineberry, Margaret
Little, Mary Evelyn
Moore, Erma
Murchison, Minnie
Nooe, Katherine
Patton, Pauline
Powell, Martha Whitaker
Sullivan, Mary Elizabeth
Ward, Annie Hope
White, Frances Dorcas

FALL SEMESTER, 1923-24

First Honor

Abbott, Annabelle
Ayscue, Mary
Beaman, Joyner
Bowers, Mary Brewer
Bowers, Maude
Boyce, Ruth
Covington, Andrea
Dail, Katie
Earp, Elizabeth
Fleetwood, Elma
Hatcher, Raeford
Herring, Susie
Higgs, Elizabeth
James, Mabel
Lancaster, Emma
Lineberry, Martha Foy
O'Kelley, Mary
Patton, Pauline
Powell, Martha Whitaker
Seawell, Mary Robert
Strickland, Gladys
Stroud, Beulah
Thompson, Tura
Walton, Edna Earle

Second Honor

Britton, Janie
Clark, Monta
Crawford, Mary
Elkins, Elsie
Fleetwood, Thelma
Glenn, Mary
Grubbs, Edna
Hocutt, Naomi
Honeycutt, Ruby
Horner, Annie
Jones, Margaret Lucile
Josey, Mary Powell
Kimzey, Elizabeth
Kluttz, Alice
Nash, Elizabeth
Patterson, Velma
Peacock, Carolyn
Pearce, Ruth
Poteat, Clarissa
Purnell, Elizabeth
Rouse, Lillian
West, Mabel
Wheeler, Margaret
White, Frances Dorcas

The requirements for the honor rolls are as follows:

Points

No. of classes per week	*Points for First Honor*	*Points for Second Honor*
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

Grades

A, gives 3 points per semester hour of credit
B, gives 2 points per semester hour of credit
C, gives 1 point per semester hour of credit
D, gives 0 point per semester hour of credit
E, gives —1 point per semester hour of credit
F, gives —2 points per semester hour of credit

Series 17 MARCH, 1924 No. 3

Meredith College

Raleigh, North Carolina

QUARTERLY BULLETIN

Twenty-fifth Catalogue Number

Announcements for 1924-1925

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CALENDAR

1924

January

S	M	T	W	T	F	S
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6	7	8	9	10	11	12
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1925

January

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February

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March

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June

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July

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August

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September

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October

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November

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December

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Calendar for the Year 1924-1925

Sept 10.	Wednesday	First semester begins. Examinations for making up conditions and deficiencies.
Sept. 10-11.		Matriculation and registration of all Students.
Sept. 12.	Friday	Lectures and class work begin.
Oct. 16.	Thursday	State Fair, a holiday.
Nov. 27.	Thursday	Thanksgiving Day, a holiday.
Dec. 8.	Monday	Examinations for making up conditions and deficiencies.
Dec. 18.	Thursday	2:30 p. m. Christmas recess begins.
Jan. 2.	Friday	8:30 a. m. Christmas recess ends.
Jan. 21-27.		First semester examinations.
Jan. 19-27.		Matriculation and registration of new Students.
Jan. 28.	Wednesday	Lectures and class work of second semester begin.
Feb. 5.	Thursday	Founders' Day, a half holiday.
Mar. 27-April 2.		Spring vacation.
May 4.	Monday	Examinations for making up conditions and deficiencies.
May 20-27.		Students must submit to the dean their schedule of work for 1925-1926.
May 25-30.		Second semester examinations.
May 30-June 2.		Commencement.

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* On leave of absence for part of year. During her absence place was supplied by Dr. Bessie Lane.

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MAY CRAWFORD,

GRADUATE BROWNELL HALL, OMAHA, NEBRASKA; STUDENT UNIVERSITY OF NEBRASKA SCHOOL OF MUSIC; FOUR YEARS AT PARIS CONSERVATOIRE; PIANO WITH WAGNER SWAYNE; HARMONY AND ANALYSIS WITH CAMPBELL-TIPTON; SOLFEGGIO AND THEORY WITH EMILE SCHVARTZ

PROFESSOR OF PIANO.

RUTH ALISON GOLDSMITH,

GRADUATE MEREDITH COLLEGE

PROFESSOR OF PIANO.

GOLDINA DEWOLF LEWIS,

STUDENT MATHILDE MARCHESI, PARIS; GEORGETTE VALDYS, OF THE OPERA COMIQUE, PARIS; MARCELLA SEMBRICH, NEW YORK; FRANK LAFORGE, NEW YORK

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ALICE MONCRIEF,

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PROFESSOR OF VIOLIN.

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STUDENT ASSISTANT IN BIOLOGY.

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EDITH LUCINDA MORGAN,
BEATRICE MARTIN,

STUDENT ASSISTANTS IN CHEMISTRY.

SUSIE HERRING,

STUDENT ASSISTANT IN EDUCATION.

LILLIAN ROUSE,

STUDENT ASSISTANT IN ENGLISH.

ALICE KLUTTZ,

STUDENT ASSISTANT IN HOME ECONOMICS.

JANE CARLTON BEAVERS,
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BESSIE JACKSON,
THERESA NEWTON,
ELIZABETH PURNELL,

STUDENT ASSISTANTS IN LIBRARY.

JUANITA GARRETT,

STUDENT ASSISTANT IN PHYSICAL EDUCATION.

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Appointments—Mr. Highsmith, Mr. Brown, Miss Poteat.

Athletics—Miss Royster, Miss Goldsmith, Miss M. M. Johnson.

Bulletin—Miss Harris, Miss Porter, Miss Smith.

Catalogue—Mr. Boomhour, Mr. Canaday, Miss M. L. Johnson.

Classification—The Dean, with the heads of the departments.

Executive—President Brewer, Dean Boomhour, Miss Zabriskie, Miss Law, Miss Allen, Miss Poteat.

Grounds—Miss Welch, Mrs. Cooper, Mr. Ferrell.

Lectures—Mr. Riley, Miss Winston, Miss Harris.

Library—Mr. Freeman, Miss Allen, Miss Brewer.

Public Functions—Miss Zabriskie, Mr. Brown, Mrs. Ferrell.

Concerts—Mr. Brown, Mrs. Crowell, Miss Stitzel.

Officers of the Alumnae Association, 1923-1924

President—Mary Lois Ferrell, '16, N. C. C. W.....Greensboro, N. C.

Vice-President—Mrs. Frank Poole, '11.....Greenville, S. C.

Recording Secretary—Carolyn Mercer, '22, Meredith....Raleigh, N. C.

Corresponding Secretary—Ellen Dozier Brewer, '18, Meredith, Raleigh, N. C.

Treasurer—Minnie Gosney, '14, 327 E. Edenton St.....Raleigh, N. C.

Alumnae Editor of Twig—Blanche Tabor, '17, State Institute for Blind, Raleigh, N. C.

Meredith College

Foundation

Meredith College, founded by the Baptist State Convention of North Carolina, was granted a charter by the State Legislature in 1891, and was first opened to students on September 27, 1899. It is named Meredith College in honor of the Reverend Thomas Meredith, for many years a noted leader of the Baptist denomination in North Carolina. This name is especially appropriate, for Thomas Meredith presented a report to the Baptist State Convention of 1838 strongly recommending the establishment of an institution in Raleigh for the higher education of women.

By the last treasurer's report, June 30, 1922, the value of the college grounds and buildings was $390,500, and of the equipment $64,840.43, making a total value of the real property and equipment of $455,340.43. The productive endowment by the same report was $407,420.88, the non-productive fund $25,100, and the deferred endowment $15,000, making a total endowment fund of $447,520.88, and a grand total of $902,861.31. By the bursar's report of the same year the receipts from students and miscellaneous sources, with assets, were $168,839.81. The General Education Board of New York has recognized the worth of the College by voting aid to its endowment fund and by making an annual donation of $5,000 for three years to supplement salaries of teachers.

As a result of the South-wide campaign to secure seventy-five million dollars for all objects fostered by the Southern Baptist Convention Meredith College will secure funds for a considerable increase in endowment and equipment.

Meredith College is a member of the Association of Colleges and Secondary Schools of the Southern States.

Location

Meredith College is admirably located in Raleigh, the educational center of the State. The number of schools and colleges is due not only to the broad educational interest centering in the State capital, but also to the natural environment and healthful climate. Raleigh is situated on the edge of the plateau which overlooks the coastal plain, and is 365 feet above sea-level; thus it is favorably affected both by the climate of the seacoast and by that of the mountains. The water supply, too, is excellent; it comes from a short, never-failing stream which has a controlled watershed, and it is regularly tested by experts.

The college itself is in the center of the city, near the Capitol, and only a few blocks from the State and Olivia Raney Libraries. Within three blocks to the west and southeast are the First Baptist Church and the Baptist Tabernacle, respectively; churches of other leading denominations are also near. Among the many advantages of college life in the capital city is the opportunity of hearing concerts and important addresses by distinguished speakers in the city auditorium and of witnessing the meetings of the State legislature, the annual meeting of the North Carolina Literary and Historical Association, the State Social Service Conference, and other noteworthy gatherings.

Buildings

The college owns at present ten buildings: Main Building, Faircloth Hall, Home Economics Building, East Building, and six cottages.

Main Building, completed in 1899, contains the chapel, executive offices, classrooms, laboratories, library, art studio, living rooms and dining-room.

Faircloth Hall, built in 1904, accommodates ninety-six students, two in a room, and contains four large classrooms, the music practice rooms, and the two society halls.

The Home Economics Building, purchased in 1913, and first used in 1914, contains the lecture room and laboratories of the department of Home Economics, and the president's living rooms.

East Building, purchased in 1899, contains dormitory and dining-rooms, and Y. W. C. A. reception room.

Each of these buildings, except the Home Economics Building, is of brick. All are lighted by electricity and heated by steam, and have bath-rooms with hot and cold water on each floor. The rooms, homelike and attractive, with plenty of light and fresh air, show ample provision for comfort and health.

North and South cottages, purchased in 1900, the Person Street cottage, purchased in 1916, and the Adams cottage, purchased in 1919, are heated by stoves or grates, but in other respects are equipped like the other buildings.

In addition to these, Myatt Building, situated on Blount Street opposite Main Building, is rented for use as a dormitory. It is heated by steam and accommodates about forty students.

The regulations for all buildings are the same. There are no discriminations among the students in any way.

A night watchman is employed throughout the year.

Laboratories

The laboratories are furnished with water and gas, together with necessary supplies for individual work in chemistry, physics, biology, and home economics.

The State Museum, to which additions are continually being made, is of much service to the department of science.

Library

The library is in charge of a trained librarian and is scientifically classified and catalogued.

There are eleven thousand one hundred volumes and two thousand nine hundred pamphlets in the library. These have been selected by heads of departments and are in constant use

by students. One hundred and sixteen magazines, fifty-nine college magazines, and fifteen newspapers are received regularly throughout the college year.

In addition to the library of Meredith College, the Olivia Raney Library, of some eighteen thousand one hundred, and the State Library of fifty-two thousand volumes, are open to students, and are within three blocks of the college. The State Library offers to students of American history unusual advantages in North Carolina and Southern history.

Religious Life

All regular students are required to attend the chapel services each day. All boarding students are required also to attend Sunday school and church services each Sunday morning, five absences without excuse being allowed during the year.

The Young Woman's Christian Association is one of the religious organizations of the college. The work and direction of this body are under the management of the students, assisted by a faculty advisory committee. The faculty may become members of the Association, and as such share in the meetings. The Association stands for a deeper spiritual life among the members, and for a united effort to help others to live consistent Christian lives. A devotional meeting is held every Sunday night, for the purpose of fixing the key-note for the week.

The Young Woman's Auxiliary, with an independent corps of officers, with definite denominational affiliation, is in reality the missionary department of the Young Woman's Christian Association of Meredith College. All missionary contributions are directed through denominational channels, gifts to 75 million campaign pledges being made through home church and reported to treasurer of Young Woman's Auxiliary.

The four B. Y. P. U.'s, maintained as the training department of the association, reach every student and serve as the connecting link between the college religious life and the home.

Mission study classes and S. S. Teacher Training, under the direction of members of the faculty and students, are pursuing systematic courses of study, the aim of which is to give the student a more thorough knowledge of mission work and to fit each one for an efficient, intelligent work in Sunday school. During the past year there has been a Student Volunteer Band of 15 members for Foreign Missions.

Government

A system of student government prevails in the college, the basis of which is a set of regulations agreed to by faculty and students. The executive committee of the Student Government Association has general oversight of order and deportment among the students. An advisory committee from the faculty, however, assists the students in the solving of difficult problems. The restrictions imposed by this system of government are believed to be only those which will tend to bring about a normal, wholesome student life, and any who are not willing to be guided by them should not apply for admission to the college.

Physical Education

All students when entering college are given a physical examination by the resident physician and physical director. If this should show reasons why a student should not take the regular work, then special exercises adapted to her needs will be prescribed for her. A special examination is required before a student is entered for the heavy field sports.

On the college grounds are courts for tennis, basketball, and volleyball.

All students, except seniors, are required to exercise four half-hours a week throughout the session. As far as possible students are organized in classes according to the number of years that they have had the work. Basketball, volleyball, or tennis may be substituted twice a week for the regular class work.

Students are credited in the physical and field work on the basis of faithfulness and punctuality.

An annual exhibition of the class work is held in April, and ribbons and letters are given upon the basis of proficiency. At the close of the inter-class basketball games letters are awarded to the five best players. A handsome silver loving cup is also offered yearly to the team winning in an inter-class basketball contest. To the champions of the inter-class tennis tournament letters are awarded.

The athletic committee of the faculty, with the physical director, has control of all field sports.

Hygiene and Care of the Sick

A well equipped sanitarium under the direction of an efficient nurse is maintained for benefit of students unable to attend regular work on account of sickness. Once a month during the year the physician in charge lectures to the student-body on general hygiene and the care of the body. Every student is required to attend these lectures except in her junior and senior years.

The physician in charge holds office hours at the college, at which time the students may consult her upon all subjects of hygiene or relative to their personal health. The general laws of health are enforced so far as possible. It is the purpose of the college physician to prevent sickness by means of the knowledge and proper observance of hygienic conditions. The food of the sick is under the direction of the physician and nurse.

Literary Societies

There are two literary societies: Philaretian and Astrotekton, meeting every Saturday night. These societies are organized to give variety to the college life and to promote general culture.

For method of determining society membership see the Student Government Handbook.

Each society offers a memorial medal for the best English essay. The Carter-Upchurch medal of the Astrotekton Society is the gift of Mr. Paschal Andrews Carter, of New York City. The Minnie Jackson Bowling medal of the Philaretian Society is given by Dr. Edward Holt Bowling, of Durham.

It is believed that secret societies are undemocratic and will detract from the interest and value of the literary societies. The organization of sororities or clubs of any sort is, therefore, prohibited.

College Publications

By the College

The Bulletin.—This is the official publication of the College, and appears quarterly. It will be mailed to any address regularly upon request to the President.

By the Students

The Acorn—This is the monthly magazine of the students. It will be mailed to any address upon receipt by the Business Manager of the subscription price, one dollar.

Oak Leaves, the College Annual, is published by the Literary Societies. Any one desiring this should communicate with the Business Manager of the Annual.

The Twig—Published twenty-five times a year by the students. Communications should be addressed to the Business Manager of *The Twig.*

Chapel Speakers and Other Lecturers, 1923-1924

September 14—Dr. Charles L. Greaves: *Preparing for the Best.*

September 16—Dr. Hoeney: *Pilate's Wife's Dream.*

September 20—Mr. Perry Morgan: *The Organization of the B. Y. P. U.*

September 29—Miss Juliet Mather: *The Central office of the W. M. U.*

October 25—Dr. E. G. Townsend: *The College Girl of Today.*

November 2—Mr. J. C. Powell: *The Religions of Africa.*

November 13—Miss Louise Foreman: *The Student Friendship Fund.*

November 18—Dr. J. A. Ellis: *Prayer.*

November 22—Mr. E. I. Olive: *Enlarging Our Ideals.*

December 4—Mr. Parker: *The Kind and the Wise.*

December 6—Mr. Sherwood Brockwell: *Fire Prevention.*

December 7—Dr. Albert Shaw: *The Vertical View in the Study of History* (The State Literary and Historical Association).

December 13—Miss Marguerite Stewart: *The Work of the Y. W. C. A. Secretary.*

January 22—Dr. J. J. Benson: *The International College at Rome.*

January 29—Mrs. T. Neil Johnson: *The Shanghai Baptist College.*

February 7—Dr. S. J. Porter: *Spiritual Refinements.*

February 13—Miss Mary Shotwell: *Social Work as a Profession for Women.*

February 16—Mr. L. M. White: *The Meredith Bond Commission.*

February 19-20—Dr. E. E. Slosson: Three Lectures, *Creative Chemistry, The Changing Mind of Man, The Fall of Energy and the Rise of Man.*

March 4—Miss Doe: *Nursing as a Profession for Women.*

March 17—Dr. Edwin Mims: *The Fight for Idealism.*

April 8-10—Dr. David G. Lyon: *Palestine and the Bible* (three lectures).

Expenses

Tuition Each Semester

College course	$ 40.00
Literary and theoretical work in Music Course	40.00
Public School Music	5.00
Piano	$37.50, 45.00
Organ	45.00
Violin	45.00
Voice	$35.00, $37.50, 45.00
Art	35.00
China Painting	35.00
One class course	17.50
Two class courses	30.00
Three class courses	40.00

Fees Each Semester

Matriculation fee (applied on semester's tuition)	$ 25.00
Incidental fee	10.00
Chemical laboratory fee	2.50
Biological laboratory fee	2.50
Physics laboratory fee	2.50
Cooking laboratory fee	7.50
Sewing laboratory fee	1.00
Library fee	2.50
Lecture-Concert fee	2.50
Gymnasium fee	1.00
Medical fee	5.00
Ensemble or Chamber Music	.50
Interpretation Class	.50
Use of piano one hour daily	4.50
For each additional hour	2.25
Use of pipe organ, per hour	.25
Laundry (flat work only)	5.00

Table Board Each Semester

Main Building	$100.00
Club (estimated)	56.25

Room Rent Each Semester

Including fuel, light, and water:

Main Building	Front rooms or two-girl rooms	$ 30.00
	Other rooms in Main Building	27.50
Faircloth Hall	Front rooms	30.00
	Other rooms in Faircloth Hall	27.50
Myatt Building		27.50
East Building		25.00
Cottages		22.50

Summary of Expenses for the Year in the Literary Course

In Main Building:

Board, room, lights, fuel, and bath	$245.00 to $260.00
Tuition	80.00
Medical fee	10.00
Library fee	5.00
Gymnasium fee	2.00
Lecture-Concert fee	5.00
Incidental fee	20.00
Laundry (flat work only)	10.00
Total	$377.00 to $392.00

With board in the club this amount is about $90.00 less.

In view of the uncertainty of prices of supplies the charge for board cannot be guaranteed. It is hoped, however, that no increase over the above figures will be required.

All bills are due in advance for the semester, but for the convenience of patrons payments may be made at the beginning of each quarter.

Graduation fee, including dpiloma, $5.00.

Nonresident students are excused from the payment of the medical fee and also of the gymnasium and lecture fees unless they wish to take these courses, but are required to pay the library fee if they take any class work.

If a student withdraws from the institution, or is sent away for misconduct, before the semester expires, no charges for tuition, room rent, or incidental expenses for that semester, and no charges for board for the quarter in which she leaves, will be remitted. But in event of sickness of such a nature as in the opinion of the college

physician requires the retirement of the student, the charges for board may be refunded from the date of retirement, upon the order of the executive committee, provided that no reduction be made for absence of less than four weeks.

Teachers remaining during the Christmas recess will be charged regular table board.

The medical fee of $10.00 meets the charges for the college physician and the college nurse. Any services in addition to this, as well as all prescriptions, will be paid for by the patron receiving the benefit of the same.

In the club the students, under the direction of an experienced dietitian, do their own cooking and serving. The work is distributed so that not more than one-half hour a day is required of any one student. The table board in this way is reduced to $56.25 a semester, and is payable in monthly installments. This year 140 students have taken their meals in the club.

The Payment of Fees

On days of registration at the beginning of each semester all students are required to pay to the bursar the matriculation fee of $25 before registering with the dean.

No student may enter any class at the beginning of either semester until she has paid the matriculation fee for that semester.

Any student who fails to register with the dean at the appointed time will be required to pay the bursar an additional fee of $1 and to show receipt for the same to the dean. This special fee of $1 will be required of those who are late in entering as well as of those who neglect to arrange their courses with the dean, and will not be deducted from any bill. For time of registration see page 32.

To secure rooms, application must be accompanied by a deposit of $10. No definite room can be assigned except at the college office. Any preference in rooms will be given in the order of application.

The $10 room fee deposit and the $25 matriculation fee will be deducted from the first bill of each semester, *but they are not returnable under any circumstances.*

Admission Requirements

Fifteen units are required for admission to Meredith College. Students must meet the specific requirements of the course in which they seek a diploma or degree.

Students are admitted to the college either (*A*) by certificate or (*B*) by examination.

A. The fifteen units offered for entrance must be certified by the principal of an accredited high school. Students who are to apply for admission by certificate should send to the president, before their graduation, for a blank certificate and have it filled out and signed by the principal of the school they are attending. Students will find it much easier to have their certificates prepared before school closes for the summer. All certificates should be filed in the president's office before August of the year in which the student wishes to enter.

B. Students who cannot present a certificate from an accredited school will be required to pass examinations before entering the College and should arrange with the president as early as possible the dates for examinations.

Admission to College Classes

For admission to the freshman class a candidate must offer fifteen units of credit. A unit represents four one-hour recitations or five forty-five-minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for the A.B. degree must offer:

English	3	units
Latin	4	units
or		
Latin — 3 units / French or German — 2 units	5	units
Mathematics: Algebra	1.5	units
Mathematics: Geometry	1	unit
Elective*	5.5 or 4.5	units
Total	15	units

Every candidate for the B.S. degree must offer:

English	3	units
French†	2	units
German†	2	units
Mathematics: Algebra	1.5	units
Mathematics: Geometry	1	unit
Elective‡	5.5	units
Total	15	units

* The elective units must be selected from the following: History, Bible, Science, Cooking, Agriculture, Vegetable Gardening, Commercial Geography, a fourth unit in Latin, an additional unit in French or German, an additional half-unit in Commercial Arithmetic, Plane Trigonometry, Solid Geometry, or Advanced Algebra. Not more than four half-unit courses will be accepted. Not more than two units will be allowed in vocational subjects.

† Four units of Latin may be substituted for both French and German, or two units of Latin may be substituted for either French or German; or two units of Spanish may be substituted for two units of either French or German; one of the languages offered for entrance must be continued for at least one year in college.

‡ The required and elective subjects allowed for entrance to the A.B. course may be offered; also a half-unit in Mechanical Drawing, Free-hand Drawing or Sewing may be offered. Not more than four half-unit courses will be accepted. Not more than three units will be allowed in vocational subjects.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours.

Routine of Entrance

1. *Registration.*—All students, upon arrival at the College, should report at the office of the president and register.

2. *Matriculation.*—On September 10 and 11 all students should report at the office of the bursar and pay the required fee. Matriculation for the second semester should be completed on or before January 23.

3. *Classification.*—On September 10 and 11 all students will appear before the classification committee in order to have their schedules for the semester arranged. All schedules must be approved by the dean. Those desiring credit for college courses must apply to the committee on advanced standing.

Schedules for the second semester will be arranged by the dean on or before January 27.

Definition of Entrance Requirements

ENGLISH (3 units)

The requirement in English is that recommended by the National Conference on Uniform Entrance Requirements in English.

Definition of the Requirements for 1923-1925

Habits of correct, clear, and truthful expression. This part of the requirement calls for a carefully graded course in oral and written composition, and for instruction in the practical essentials of grammar, a study which ordinarily should be reviewed in the secondary school. In all written work constant attention should be paid to spelling, punctuation, and good usage in general as distinguished from current errors. In all

oral work there should be constant insistence upon the elimination of such elementary errors as personal speech defects, foreign accent, and obscure enunciation.

Ability to read, with intelligence and appreciation, works of moderate difficulty; familiarity with a few masterpieces. This part of the requirement calls for a carefully graded course in literature. Two lists of books are provided, from which a specified number of units must be chosen for reading and study. The first contains selections appropriate for the earlier years in the secondary school. These should be carefully read, in some cases studied, with a measure of thoroughness appropriate for immature minds. The second contains selections for the closer study warranted in the later years. The progressive course, formed from the two lists, should be supplemented at least by home reading on the part of the pupil, and by classroom reading on the part of pupils and instructor. It should be kept constantly in mind that the main purpose is to cultivate a fondness for good literature and to encourage the habit of reading with discrimination.

List of Books for 1923-1925

1. *Books for Reading.*

From each group two selections are to be made, except that for any book in Group V a book from any other may be substituted.

Group I. Dickens, *A Tale of Two Cities;* George Eliot, *Silas Marner;* Scott, *Quentin Durward;* Stevenson, *Treasure Island* or *Kidnapped;* Hawthorne, *The House of the Seven Gables.*

Group II. Shakespeare, *Merchant of Venice, Julius Cæsar, King Henry V, As You Like It.*

Group III. Scott, *The Lady of the Lake;* Coleridge, *The Ancient Mariner;* and Arnold, *Sohrab and Rustum.* A collection of representative verse, narrative, and lyric. Tennyson, *Idylls of the King* (any four). The *Æneid* or the *Odyssey* in a translation of recognized excellence, with omission, if desired, of Books I–V, XV, and XVI of the *Odyssey.*

Group IV. *The Old Testament* (the chief narrative episodes in *Genesis, Exodus, Joshua, Judges, Samuel, Kings,* and *Daniel,* together with the books of *Ruth* and *Esther*). Irving, *The Sketch Book* (about 175 pages); Addison and Steele, *The Sir Roger de Coverley Papers;* Macaulay, *Lord Clive;* Parkman, *The Oregon Trail;* Franklin, *Autobiography.*

Group V. A modern novel; a collection of short stories (about 150 pages); a collection of contemporary verse (about 150 pages); a collection of prose writings on matters of current interest (about 150 pages); two modern plays. All selections from this group should be works of recognized excellence.

2. *Books for Study.*

One selection to be made from each group.

Group I. Shakespeare, *Macbeth, Hamlet.*

Group II. Milton, *L'Allegro, Il Penseroso,* and either *Comus* or *Lycidas;* Browning, *Cavalier Tunes, The Lost Leader, How They Brought the Good News from Ghent to Aix, Home Thoughts from Abroad, Home Thoughts from the Sea, Incident of the French Camp, Hervé Riel, Pheidippides, My Last Duchess, Up at a Villa—Down in the City, The Italian in England, The Patriot, The Pied Piper, "De Gustibus"—, Instans Tyrannus, One Word More.*

Group III. Macaulay, *Life of Johnson;* Carlyle, *Essay on Burns,* with a brief selection from Burns' poems; Arnold, *Wordsworth,* with a brief selection from Wordsworth's poems.

Group IV. Burke, *Speech on Conciliation with America.* A collection of orations, to include at least *Washington's Farewell Address, Webster's First Bunker Hill Oration,* and *Lincoln's Gettysburg Address.*

FRENCH (2 units)*

FIRST-YEAR FRENCH (1 UNIT)

A. Careful drill in pronunciation; Fraser and Squair, *French Grammar,* Part I (or its equivalent); reading of 150-200 pages of easy French. Suggested texts for reading:

Moore and Allen, *Beginner's French;* Méras et Roth, *Petit Contés*

de France; or Guerber, *Contes et Légendes;* Mairet, *La Tache du Petit Pierre;* Lavisse, *Histoire de France, Cours Elementaire;* Ballard, *Stories for Oral French.*

SECOND-YEAR FRENCH (1 UNIT)

B. Fraser and Squair, *French Grammar,* Part II; reading of 300-400 pages of French. Reading from texts selected from the following:

Labiche et Martin, *Le Voyage de M. Perrichon;* or Augier, *Le Gendre de M. Poirier;* George Sand, *La Mare au Diable;* Lamartine, *La Révolution Française;* Mérimee, *Colomba;* Daudet, *Contes Choisis;* Pattou, *Causeries;* François, *French Prose Composition,* Part I.

GERMAN (2 units)*

FIRST-YEAR GERMAN (1 UNIT)

A. Drill in pronunciation; Thomas, *German Grammar.* Texts for reading:

Zinnecker, *Deutsch für Aufanger;* Ballard and Krause, *Short Stories for Oral German;* Müller and Wenckebach, *Glück Auf;* Storm, *Immensee;* Wilhelmi, *Einer muss heiraten;* Anderson, *Bilderbuch ohne Bilder;* Arnold, *Fritz auf Ferien;* Thomas, *Practical German Grammar.*

SECOND-YEAR GERMAN (1 UNIT)

B. Thomas, *German Grammar,* finished (or its equivalent); reading of 300-400 pages of German. For suggested reading texts:

Heyse, *L'arrabiata* or *Das Mädschen von Treppi;* Allen, *Vier Deutsche Lustpiele;* Hatfield, *German Lyrics* and *Ballads;* Hillern, *Höher als die Kirche;* Wildenbruch, *Das Edle Blut;* Freitag, *Die Journalisten.*

LATIN (4 units)*

FIRST-YEAR LATIN (1 UNIT)

(1) A thorough knowledge of forms and principles of syntax. D'Ooge, *Latin for Beginners* is recommended.

SECOND-YEAR LATIN (1 UNIT)

(2) Cæsar, four books. Grammar and constant practice in writing easy Latin sentences illustrating rules of syntax.

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* Instead of four units in Latin, three units in Latin and two units of French or German may be offered. If four units of Latin are presented, French or German may be offered as elective units; however, no single unit in any foreign language will be accepted unless work in that language is continued.

THIRD-YEAR LATIN (1 UNIT)

(3) Cicero, six orations, including the Manilian Law. Grammar, Allen and Greenough recommended. At least one period a week should be devoted to prose composition.

FOURTH-YEAR LATIN (1 UNIT)

(4) Virgil, *Æneid*, six books. Study of meter and style. Prose composition, one period a week.

HISTORY (Elective)

All candidates for credit in history should do considerable work in addition to the text-book preparation. The text-book should contain not less than five hundred pages, and the work on special topics from fuller accounts in the school library should cover at least four hundred pages more.

The candidate may offer as many as four of the following units in history:

Ancient History to 800 A. D. (1 unit).

Mediæval and Modern European History (1 unit).

English History (1 unit).

American History, with the elements of Civil Government (1 unit),

or

Robinson and Breasted, *Outlines of European History*, Part I, from ancient times to the eighteenth century (1 unit).

Robinson and Beard, *Outlines of European History*, Part II, from the eighteenth century to the present day (1 unit).

These two books follow the recommendation of the Committee of Five of the American Historical Association, and of the Report on *Social Studies in Secondary Education for 1916, No. 28*, published in the *United States Bulletin of Education*. Schools are strongly urged to adopt these books for a two-years' course in history.

ANCIENT HISTORY (1 UNIT)

TEXT-BOOKS.*—Breasted, *Ancient Times* (Ginn & Co.); West, *Ancient World*, Revised Edition (Allyn and Bacon); Westermann, *The Story of the Ancient Nations* (D. Appleton); or an equivalent.

The following books are suggested for a school library for supplementary work: Evelyn Abbott, *Pericles;* Botsford, *History of Greece;* Botsford, *History of Rome;* Botsford, *Story of Rome;* Bul-

*Any one text-book of the group is accepted.

finch, *Age of Fable;* J. S. White, *The Boys' and Girls' Herodotus;* Cox, *Tales of Ancient Greece;* Davis, *Readings in Ancient History;* Firth, *Augustus Cæsar;* Fling, *Source Book of Greek History;* Froude, *Cæsar, a Sketch;* How and Leigh, *A History of Rome;* Munro, *Source Book of Roman History;* Pelham, *Outlines of Roman History;* Trollope, *The Life of Cicero;* Webster, *Readings in Ancient History;* Wheeler, *Alexander the Great;* and Ginn & Co., *Classical Atlas.*

MEDIÆVAL AND MODERN HISTORY (1 UNIT)

TEXT-BOOKS.*—Harding, *New Mediæval and Modern History* (American Book Co.); Robinson, *Mediæval and Modern Times* (Ginn & Co.); West, *The Modern World* (Allyn and Bacon); or an equivalent.

The following books are suggested for a school library for supplementary work: Emerton, *Introduction to the Middle Ages;* Emerton, *Mediæval Europe;* Dawson, *The Evolution of Modern Germany;* Day, *A History of Commerce;* Hayes, *A Political and Social History of Modern Europe* (two volumes); Hazen, *Europe Since 1815;* Henderson, *Historical Documents;* Johnston, *Napoleon;* Ogg, *The Governments of Europe;* Robinson, *Readings in European History* (two-volume edition); Symonds, *Short History of the Renaissance;* and Dow, *Atlas of European History.*

ENGLISH HISTORY (1 UNIT)

TEXT-BOOKS.*—Cheyney, *A Short History of England* (Ginn & Co.); Walker, *Essentials in English History* (American Book Co.); or an equivalent.

The following books are suggested for a school library for supplementary work: Bates and Coman, *English History Told by English Poets;* Beard, *Introduction to the English Historians;* Bright, *History of England* (four volumes); Cheyney, *Industrial History of England;* Cheyney, *Readings in English History;* Cross, *A History of England and Greater Britain;* Gardiner, *Student's History of England;* Gibbons, *The Industrial History of England;* Green, *A Short History of the English People;* Hayes, *British Social Problems;* Montague, *Elements of English Constitutional History;* Tout, *A History of Great Britain;* Tuell and Hatch, *Selected Readings in English History;* and Gardiner, *School Atlas of English History;* Low and Pulling, *Dictionary of English History* (Cassell).

*Any one text-book of the group is accepted.

AMERICAN HISTORY (1 UNIT)

TEXT-BOOKS.†—Adams and Trent, *History of the United States* (Allyn and Bacon); Ashley, *American History*, Revised Edition (Macmillan); Johnson, *High School History of the United States*, Revised Edition (Holt); Ashley, *American Government*, Revised Edition (Macmillan); Beard, *American Citizenship;* or an equivalent.

The following books are suggested for a school library for supplementary work: *The American Nation* (Harpers, twenty-seven volumes. Get especially volumes 22, 23, 24, 25, which cover the period since 1865); Bassett, *A Short History of the United States;* Coman, *Industrial History of the United States;* Beard, *American Government and Politics;* Dewey, *Financial History of the United States; Epochs of American History*, Revised Edition (three volumes); Fiske, *The American Revolution* (two volumes); Fiske, *The Critical Period;* Hart, *American History Told by Contemporaries* (four volumes); Johnston, *American Politics*, Revised Edition; *The Riverside History of the United States* (four volumes); *Statistical Abstract of the United States; World Almanac;* Jameson, *Dictionary of United States History;* and McCoun, *Historical Geography of the United States.*

MATHEMATICS (2.5 units)*

ALGEBRA (1.5 UNITS)

The requirements in algebra include the following subjects: The four fundamental operations of algebra, powers and roots, factors, common divisors and multiples, fractions, ratio and proportion, inequalities, exponents, equations of the first and second degrees with one or more unknown quantities, radicals and equations involving radicals, arithmetical and geometrical progressions, binomial theorem for positive integral exponents.

Pupils should be required throughout the course to solve numerous problems which involve putting questions into equations. It is also expected that the work be accompanied by graphical methods in the solution of equations of all types.

It will require at least one and one-half years with four or five one-hour recitation periods a week to complete this work.

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†A book on Civil Government alone will not take the place of one on American History.

*An additional half-unit in Algebra may be counted towards entrance if sufficient time has been given to the subject. No more than two units will be given for Algebra. Solid Geometry may be offered as an elective and counts one-half unit.

PLANE GEOMETRY (1 UNIT)

The usual theorems and problems of some good text-book in plane geometry, together with a sufficient number of original problems to enable the student to solve such problems readily and accurately.

To be acceptable, the work in plane geometry must cover a full year with four or five one-hour recitation periods a week.

SOLID GEOMETRY (½ UNIT)

This work should complete the chapters on straight lines and planes in space, prisms and cylinders, pyramids and cones, and spheres. Special emphasis should be placed on applications, the student solving a large number of problems illustrating the theorems of the text.

BIBLE (Elective)

A. Bible Study.
B. Sunday School Pedagogy. } (1 UNIT)
C. Mission Study.

A. *Bible Study.*

Two hours a week throughout the year.

1. The Bible Section of the *Normal Manual*—sixteen to twenty lessons. This is to serve as an introduction to the study of the Bible.

2. The *Old Testament*—forty lessons.
   a. McLear, *Old Testament History*, abridged edition.
   b. Readings in the historical books. These will be assigned by the teacher and will average one chapter for each lesson.
   c. Readings in the Prophets, *Isaiah*, chapters 5, 6, 53, 60, 61; the following books: *Amos*, *Nahum*, *Haggai*, *Malachi*.
   d. Readings in the poetical books, *Job*, 28; *Psalms*, 1, 2, 8, 19, 22, 29, 51, 84, 90, 103, 119, 137, 147, 148; *Proverbs*, 1, 2, 3, 4, 5, 6, 20, 31; *Ecclesiastes*, 11:9-12:14.

3. The *New Testament*—forty lessons.
   a. McLear, *New Testament History*, abridged edition.
   b. Kerr, *Harmony of the Gospels*—The analysis and enough of the text to get a connected view of the life of Jesus from the *New Testament* itself.
   c. The Acts of the Apostles.

d. One from each of the four groups of Paul's Epistles as follows: *I Thessalonians, Galatians, Colossians, II Timothy.*

e. The Epistle to the *Hebrews.*

f. First Epistle of *John.*

B. *Sunday School Pedagogy.*

One hour a week throughout the year in the study of the *New Normal Manual*—Divisions I and II. If all the time is not needed, it can be used in the Bible work.

C. *Missions.*

One hour a week throughout the year. The following books are to be used:

a. State Missions: L. Johnson, *Christian Statesmanship.*

b. Home Missions: V. I. Masters, *Baptist Home Missions.*

c. Foreign Missions: T. B. Ray, *Southern Baptist Foreign Missions.*

Christian Statesmanship must be taken, and either one of the others.

SCIENCE (Elective)

PHYSIOLOGY AND HYGIENE (½ UNIT OR 1 UNIT)*

The candidate must be familiar with the general structure of the body, digestion, circulation, respiration, and the nervous system.

TEXT.—Fitz, *Physiology and Hygiene*, or Martin, *The Human Body*, Briefer Course, fifth edition revised by G. W. Fitz, M.D.

PHYSICAL GEOGRAPHY (½ UNIT OR 1 UNIT)*

This course should include a detailed study of the land forms and physiographic factors. The course will require at least one year.

TEXT.—R. S. Tarr, *New Physical Geography.*

PHYSICS (½ UNIT OR 1 UNIT)

One year's work, including the principles of mechanics, heat, electricity, sound, and light. About one-third of the time is given to individual laboratory work, which is reported in carefully prepared note-books.

*A student who has not had the equivalent of four one-hour recitations a week throughout the school year in Physiology or Physical Geography will not be given full credit for that subject. The maximum credit allowed for Physiology and Physical Geography is one and one-half units.

In order to get full credit the candidate must submit her laboratory note-book which has been certified by her teacher.

TEXT.—Coleman, *Elements of Physics.*

BOTANY (½ UNIT OR 1 UNIT)

The student should acquire a knowledge of plant structure and development; a knowledge of the fundamental principles of plant nutrition, assimilation, growth, and reproduction; and a knowledge of the relations of plants to other living things. A large part of this information should be gained by laboratory and field work. In order to get full credit the candidate must submit her laboratory note-books.

CHEMISTRY (½ UNIT OR 1 UNIT)*

This course should include the general laws and theories of Chemistry and make the student familiar with the occurrence, preparation, and properties of the common elements and their compounds. The candidate must submit her laboratory note-book which has been certified by her teacher.

GENERAL SCIENCE (½ UNIT OR 1 UNIT)

This course should serve as an introduction to the study of the various branches of science, and should be based on some standard text. A full unit will not be allowed for this course unless the student submits a laboratory note-book which has been certified by her teacher.

COOKING (½ UNIT OR 1 UNIT)*

A full unit in Cooking will not be given unless a note-book, certified by the teacher, is presented. A half-unit or a unit in this subject will be allowed according to the time given to it. Two double laboratory periods will count for two recitations.

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* Students claiming credit in laboratory science must present laboratory note-books certified by their teacher or full credit will not be given.

Requirements for Graduation

To be entitled to a degree or diploma, the student must, during her college course, prove herself to be of worthy character, and must complete in a satisfactory way the course of work prescribed for the degree or diploma in the school from which she wishes to graduate. At least half of the work offered for a degree or diploma must be above a grade of D.

Any subject counted toward one degree or diploma may also be counted toward a second degree or diploma, provided that that subject is one of the prescribed or elective subjects for such second degree or diploma.

Underclassmen and juniors are required to take not less than fifteen hours of work a week. Seniors are required to take at least twelve hours of work each semester. No student may take more than sixteen hours of work a week, except by action of the faculty.

The maximum number of hours of credit that will be allowed during any semester is eighteen semester hours.

A student wishing to make up work under a tutor must consult the dean at the time she arranges her regular work.

Degrees

The degrees conferred are Bachelor of Arts and Bachelor of Science.

Bachelor of Arts

To be entitled to the degree of A.B., the candidate must complete, in addition to fifteen entrance units, 120 semester hours of work. Of the 120 semester hours required for the degree 62 are prescribed, 30 are chosen from one of the groups of majors and minors, and 28 are free electives. (Page 47.)

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Arts.

Bachelor of Science

To be entitled to the degree of B.S., the student must complete the 62 semester hours of prescribed work, and, in addition, 58 semester hours of elective work. (Page 49.)

On the satisfactory completion of the 120 semester hours of work under the conditions prescribed, the student will be recommended for the degree of Bachelor of Science.

General Regulations for Academic Work

Credits

Each student who expects advanced credit to count toward a degree or diploma must file an application with the dean the first week of the session. Each application for advanced credit will be adjusted according to its merits. Credit will not be given on courses running through the year unless the full year's work is completed.

Reports

At the end of each semester a report is sent to the parent or guardian of the student, showing her grade of scholarship and number of absences from recitation and other college duties.

At the close of the first and third quarters, students are notified if they are not making satisfactory grades.

The grade of scholarship is reported in letters. A, B, C, and D indicate passing grades; E indicates a condition, and F indicates failure and that the subject must be repeated in class.

Conditions and Deficiencies

A student who is conditioned on the work of the first semester will be allowed to pass off the condition on the first Monday in May. If she fails at this time, she will be allowed to take another examination on Wednesday, the opening day of the next fall semester. If she fails a second time, she will be required to repeat the semester's work in class.

A student who is conditioned on the work of the second semester will be allowed to pass off the condition on Wednesday, the opening day of the next fall semester. If she fails at this time, she will be allowed to take another examination the second Monday of the next December. If she fails a second time, she will be required to repeat the semester's work in class.

No student will receive credit for work in any subject until her conditions or deficiencies in that subject are removed.

No student will be allowed an examination on other dates than those arranged above until she shall have shown good reason for it and paid to the bursar one dollar for the library fund. In the case of conflict with other college duties, or illness, this fee will be remitted.

Outline of Course for the A.B. Degree

Freshman Year

Subject		*Semester Hours*	*Page*
English 1		6	61
Latin		6	69
*Chemistry 1	8		
†French	6		
†German	6	18 or 20	
‡History 1	6		
‡Mathematics 1 and 2	6		
Education or Religious Ed.	3 or 6		

Sophomore Year

English 2		6	61
*Biology	6		
*Chemistry 1	8		
†French	6		
†German	6	18 or 20†	
†Latin	6		
‡History 1	6		
‡Mathematics 1 and 2	6		
Elective		6	

Junior Year

Psychology		3	77
Ethics or Sociology		3	77
*Biology	6	6 or 0	
*Physics	6		
Electives		18 or 24	

Senior Year

*Physics		6 or 0	73
Electives		22 or 28	

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* Of the sciences Chemistry, Biology and Physics, two must be chosen and completed as follows: Chemistry during the freshman or sophomore year, Biology during the sophomore or junior year, Physics during the junior or senior year. At least one science must be completed by the end of the sophomore year.

† The language or languages that were offered for entrance must be continued in college for at least one year. At least one of the languages that was offered for entrance must be continued in college for at least two years, unless Latin 1 and either French 1 or German 1 are completed during the freshman year. At least two years of work, including work that was accepted for entrance, must be completed in every language that counts towards entrance or a degree. Credit in at least two languages must be completed before graduation.

‡ History 1 and Mathematics 1 and 2 must be completed by the end of the sophomore year.

The electives must be distributed as follows: (1) A major subject of not less than 18 semester hours in one department; (2) A minor subject of not less than 12 semester hours in one department; (3) Free electives of not less than 28 semester hours or enough to make a total of 120 semester hours. The choice of the major subject must be made by the end of the sophomore year and all electives must be approved by the head of the department in which the student elects her major subject.

At least half of the work offered for the A.B. degree must be above a grade of D.

Major courses may be selected in any one of the following departments: (1) Education, (2) English, (3) French, (4) German, (5) History, (6) Latin, (7) Mathematics, (8) Religious Education, (9) Science.

Minor courses may be selected in any one of the departments that offers major courses or in the department of Greek or Home Economics.

Free electives may include any subject offered as a major or a minor, not previously included in the major or minor course, or may include Astronomy, Geology, Art History, Art Education, or Theoretical Course in Music.

Outline of Course for the B.S. Degree

Freshman Year

Subjects	*Semester Hours*	*Page*
Chemistry 1	8	54
English 1	6	61
*French *German *Latin	6	
Mathematics 1 and 2	6	71
†Electives	6	

Sophomore Year

Biology	6	52
English 2	6	61
History 1	6	65
*French‡ *German *Latin	6	
†Electives	6	

Junior Year

Physics	6	73
Psychology	3	77
Education Ethics Religious Education Sociology	3	77
†Electives	18	

Senior Year

†Electives

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*At least one of the languages that was offered for entrance must be continued in college for at least two years, unless either French 1 or German 1 or Latin 1 is completed during the freshman year.

† Subjects to count toward the major course or minor course or free electives.

With the approval of the head of the department in which the major course is to be elected, Chemistry 1 or Mathematics 1, or both, may be taken in the sophomore year, and an equivalent amount of sophomore work substituted in the freshman year.

The degree of B.S. is given in General Science and in Home Economics.

At least half of the work offered for the B.S. degree must be above a grade of D.

Electives for the B.S. degree in General Science must be distributed as follows: (1) A major course, consisting of eighteen semester hours from the department of Chemistry, Biology, and Physics; (2) A minor course, consisting of twelve semester hours; (3) Free elective, consisting of twenty-eight semester hours.

Electives for the B.S. degree in Home Economics must be distributed as follows: (1) A major course of thirty-five semester hours, as follows: Freshman year, Elementary Physiology; Sophomore year, Chemistry 2, and Cooking 1; Junior year, Household Management, and Textiles 1; Senior year, Dietetics and Economics. (2) Free electives of twenty-three semester hours.

The choice of the major course must be made before the middle of the Freshman year, and all major subjects, all minor subjects, and all free electives must be approved by the head of the department in which the student elects her major course.

The minor courses and the free electives may be chosen on the same basis as for the A.B. degree.

SCHEDULE OF RECITATIONS

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:30		Chemistry 1 (a) Education 30, 41, 21 (b) English 1 (a), (b), 2, (a), (b) French B (a), (b) Mathematics 5, 6, 12 Social Science 2, 3	Art Education Biology 2 (a) Education 20 (a), (b), 21 (a), 31 French B (a), (b) History 6 Religious Ed. 3, 5	Chemistry 1 (a) Cookery 1 Education 30, 41, 21 (b) English 1 (a), (b), 2 (a), (b) Mathematics 5, 6, 12 Social Science 2, 3	Art Education Biology 2 (a) Education 20, (a), (b), 21 (a), 31 English 3 French B (a), (b) Religious Ed. 3, 5	Chemistry 1 (a) Education 30, 41, 21 (b) English 1 (a), (b), 2 (a), (b) French B (a), (b) Mathematics 5, 6, 12 Social Science 2, 3
9:30	English 1 (c), 2 (c) French 1 (a), 2 (a) Greek 3 History 1 (a) Latin 1 (a) Mathematics 1, 2 (a), 3 Physics Religious Ed. 1, 2	Biology 1 Chemistry 1 (b) Economics Education 10 (a), (b), 33 English 1 (d) French B (c), 1 (b), 2 (b) Home Appreciation Latin 1 (b) Mathematics 4 Religious Ed. 9, 10	Biology 2 (b) English 1 (c), 2 (c) French B (c), 1 (a), 2 (b) Greek 3 History 1 (a) Latin 1 (a) Mathematics 1, 2 (a), 3 Physics Religious Ed. 1, 2	Biology 1 Chemistry 1 (b) Economics Education 10 (a), (b), 33 English 1 (d) French 1 (b), 2 (b) Home Appreciation Latin 1 (b) Mathematics 4 Religious Ed. 9, 10	Biology 2 (b) English 1 (c), 2 (c) French B (c), 1 (a), 2 (a) Greek 3 History 1 (a) Latin 1 (a) Mathematics 1, 2 (a), 3 Physics Religious Ed. 1, 2	Biology 1 Chemistry 1 (b) Economics Education 10 (a), (b), 33 English 1 (d) French B (c), 1 (b), 2 (b) Latin 1 (b) Home Appreciation Mathematics 4 Religious Ed. 9, 10
11:00	Cookery 2 Dietetics English 4 French A (a), (b) History 4 Latin 0, 2 Mathematics 1, 2 (b) Religious Ed. 13, 14	Biology 3 Education 46, 49 English 1 (e) French A (a), (b) German A History 2 Latin 1 (c)	English 4 History 4 Household Mgt. Latin 0, 2 Mathematics 1, 2 (b) Religious Ed. 13, 14	Biology 3 Education 46, 49 English 1 (e) French A (a), (b) German A History 2 Latin 1 (c) Religious Ed. 8	English 4 French A (a), (b) German A History 4 Household Mgt. Latin 0, 4 Mathematics 1, 2 (b) Religious Ed. 13, 14	Biology 3 Education 46, 49 English 1 (e) German A History 2 Latin 1 (c)
12:00	English 1 (f) French A (c), 1 (c) History 1 (b) Geology Greek 1	Chemistry 2 Education 40, 43 English 1 (g), 2 (d), 8 French A (c) German 1 History 1 (c) Latin 3 Mathematics 1, 2 (c), (d)	English 1 (f) French 1 (c), 3 History 1 (b) Geology German 2 Greek 1	Chemistry 2 Education 40, 43 English 1 (g), 2 (d), 8 French A (c) German 1 History 1 (c) Latin 3 Mathematics 1, 2 (c), (d)	English 1 (f), 2 (c) French A (c), 1 (c) Geology German 2 Greek 1 History 1 (b)	Chemistry 2 Education 40, 43 English 1 (g), 2 (d), 8 French 3 German 1 History 1 (c) Latin 5 Mathematics 1, 2 (c), (d)

1:30	Chemistry 1 (c) English 1 (h), 2 (e), 6 French B (d) History 1 (d) Mathematics 7, 8 Zoology	Astronomy French B (d), 1 (d) German B History 1 (e)	Chemistry 1 (c) English 1 (h), 2 (e), 6 German B History 1 (d) Mathematics 7, 8	Astronomy French B (d), 1 (d) German B History 1 (e)	Chemistry 1 (c) English 1 (h), 2 (e), 6 French B (d) History 1 (d) Zoology	Astronomy French 1 (d) French 1 (e) German B
2:30		Education 20 (a), (b), 21 (a), 31	Art History 1		Art History 1	

SCHEDULE FOR LABORATORY WORK

8:30				Zoology		Zoology
9:30		Chemistry 3		Chemistry 3 Zoology		Chemistry 3 Zoology
11:00	Chemistry 2	Chemistry 3	Chemistry 1 (c)	Biology (a) Chemistry 3	Chemistry 1 (c)	Chemistry 3
12:00	Chemistry 2		Chemistry 1 (c)	Biology (a)	Chemistry 1 (c)	
1:30				Cookery 1		Cookery 1
2:30	Biology (a) Chemistry 1 (a)	Biology (b) Chemistry 1 (b)	Biology (c) Chemistry 2	Biology (b) Chemistry 1 (a) Cookery 1	Biology (c) Chemistry 1 (b)	Cookery 1
3:30	Biology 1 (a) Chemistry 1 (a)	Biology (b) Chemistry 1 (b)	Biology (c) Chemistry 2	Biology (b) Chemistry 1 (a) Cookery 1	Biology (c) Chemistry 1 (b)	

Courses of Instruction

I. Biology

Lena Amelia Barber, *Professor.*
Dr. Elizabeth Delia Dixon Carroll, *Professor of Physiology and Hygiene.*

1. Elementary Physiology and Hygiene.

Required of B.S. freshmen. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

This course includes a study of the general structure of the body; especially the circulatory, respiratory, nervous and digestive systems, with particular emphasis upon the functions of the latter.

Text.—Hough and Sedgwick, *The Human Mechanism.*

2. General Biology.

Required of sophomores and open to other college students. Three hours a week for a year. Two hours lecture and recitation and four hours laboratory. Lectures: Sec. (*a*), Wednesday, Friday, 8:30; Sec. (*b*), Wednesday, Friday, 9:30. Laboratory: Sec. (*a*), Monday, 2:30-4:30, Thursday, 11:00-1:00; Sec. (*b*), Tuesday, Thursday, 2:30-4:30; Sec. (*c*), Wednesday, Friday, 2:30-4:30.

This course aims to present the most important biological facts and principles, and to so relate them that the student can apply them to the ordinary affairs of life. It comprises a study of protoplasm and cell, the role of green plants, including simple experiments in plant physiology, the adjustment of organisms to their environments, disease, death, the role of microörganisms, growth, reproduction and heredity. Types of organisms are studied in the laboratory, beginning with unicellular forms and leading up to vertebrates, an intensive study being made of the frog.

Laboratory fee, $2.50.

Text.—Burlingame, Heath, Martin and Pierce, *General Biology.*

3. Physiology and Hygiene, Advanced.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 11:00.

First semester. Physiology: The general structure and composition of the human body; the nervous system; digestive, circulatory,

and respiratory systems; secretion and excretion; blood and lymph; reproduction.

Second semester. Hygiene: The course includes the subjects of exercise, bathing, clothing, etc.; contagion and infection; disinfection; the hygienic arrangement of the sick-room.

A course is given in "First Aid" as arranged by the American Red Cross. Those who pass the examination in this course will be given a Certificate from the American Red Cross.

TEXT AND REFERENCE BOOKS.—Kirk, *Handbook of Physiology;* Flint, *Human Body;* Martin, *Human Body;* Schaffer and Flint, *American Text-book of Physiology;* Gray, *Anatomy.*

*[4. Botany.

Open to juniors and seniors. Three hours a week for the first semester. Prerequisite: Biology 2. Two hours lecture and recitation and four hours laboratory.

This course familiarizes the student with the general principles which underlie the processes of absorption, growth and reproduction in plants. Its object is to study in a comparative manner representative species of all the great plant groups.

Laboratory fee, $2.50.]

5. Zoölogy.

Open to juniors and seniors. Three hours a week for the first semester. Prerequisite: Biology 2. Two hours lecture and recitation and four hours laboratory. Lectures: Monday, Friday, 1:30. Laboratory: Thursday, Saturday, 8:30-10:30.

The purpose of this course is to familiarize the student with a series of animal types. Each animal is studied with regard to its structure, physiology, life history and economic importance. A comparative study is made of the types. Special stress is given development and inheritance.

Laboratory fee, $2.50.

* Not given 1924-1925. Biology 4 and 5 are given in alternate years.

II. Chemistry

Lula Gaines Winston, *Professor.*
Mary Martin Johnson, *Associate Professor.*

1. General Chemistry.

Required of freshmen. Three hours lecture and recitation a week, and three hours laboratory. Eight semester hours credit. Lectures: Sec. (*a*), Tuesday, Thursday, Saturday, 8:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 1:30. Laboratory: Sec. (*a*), Monday, Thursday, 2:30-4:30. Sec. (*b*), Tuesday, Friday, 2:30-4:30. Sec. (*c*), Wednesday, Friday, 11:00-1:00.

This course includes a study of the occurrence, preparation, and properties of important metallic and nonmetallic elements and compounds. The historical development of the subject is traced, and the fundamental principles of Chemistry are discussed as far as possible. Special emphasis is laid upon the practical application of the science to daily life.

The laboratory exercises are devoted to the preparation and study of certain important elements and compounds.

Laboratory fee, $5.

2. Organic Chemistry.

Required of sophomores in the B.S. course. Three lectures and four hours of laboratory a week for a year. Credit, eight semester hours. Prerequisite: Chemistry 1. Lectures: Tuesday, Thursday, Saturday, 12:00. Laboratory: Monday, 11:00-1:00; Wednesday, 2:30-4:30.

The lectures are taken up with the study of the hydrocarbons and their derivatives, including such substances as are of interest and importance, as ether, alcohol, vinegar, glycerine, fats, soaps, sugar, starch, etc. The laboratory periods for the first semester are given to exercises in qualitative analysis, while the remainder of the year is devoted to organic preparations.

Laboratory fee, $5.

3. Quantitative Analysis.

One recitation and six hours of laboratory work a week for a year. Elective in the A.B. and B.S. courses, six semester hours credit. Prerequisite: Chemistry 2.

The year is devoted to the study of standard gravimetric and volumetric methods of estimating the common bases and acids.

4. Applied Chemistry.

Three hours a week for one semester. Elective in the A.B. and B.S. courses, three semester hours credit. Prerequisite: Chemistry 2.

This is an introduction to the study of commercial methods of manufacturing chemical products, the sources of raw materials, and the equipment required.

5. History of Chemistry.

Three hours a week for one semester. Elective in the A.B. and B. S. courses, three semester hours credit. Prerequisite: Chemistry 2.

This course is intended to give a general view of the development of the science of Chemistry, together with brief biographical sketches of the leading workers in this field of study.

6. Organic Chemistry, Carbocyclic Compounds.

An elective course intended, primarily, for students preparing to study medicine. Four hours of laboratory work a week for one semester. Credit, two semester hours. Prerequisite: Chemistry 2.

III. Education and Psychology

Edwin McKoy Highsmith, *Professor.*

The courses in this department are intended primarily for students who are preparing to teach. They have been so worked out that students properly electing work become eligible for full professional certification in North Carolina in *academic subjects*, and for *special* certificates in Home Economics, in Music, and in Drawing. All courses listed count toward the certificates. *Only* those courses listed under this department carry professional credit.

Students will be required to adhere *strictly* to their classification status in registering for courses in this department. All students planning to teach should consult with the instructor as to which courses to elect for proper certification. As organized the courses *do not* lead to the *Vocational Certificates.*

10. Elementary Psychology.

Elective for freshmen and sophomores. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

The attempt is to give students a working grasp of the more important bases of understanding the mental background to human behavior. Constant reference is made to applying the ideas developed to teaching situations. Some attention is given to problem of forming proper *study habits.*

Readings, Reports, Discussions, Notes.

TEXT.—To be selected.

*[11. Principles and methods of Teaching.

Elective for freshmen and sophomores. Three hours a week for the second semester. Prerequisite, Education 10 or Education 20. Tuesday, 2:30; Wednesday, Friday, 8:30.]

20. Public Education in the South.

Elective for sophomores. Three hours a week for the first semester. Tuesday, 2:30; Wednesday, Friday, 8:30.

A survey of the growth of public education in the South, with a study of some of the problems in the organization, administration and development of the State educational agencies operative today. Special attention to North Carolina educational problems.

Readings, Reports, Discussions, Notes.

TEXT.—Knight, *Public Education in the South.*

21. Introductory Study of Rural Education.

Elective for freshmen and sophomores. Three hours a week for the second semester. Sec. (a), Tuesday, 2:30; Wednesday, Friday, 8:30. Sec. (6), Tuesday, Thursday, Saturday, 9:30.

A study of some of the problems peculiar to rural education, with an effort to place the rural school definitely in the American public school system. Some attention to current progressive tendencies in this field.

Readings, Reports, Discussions, Notes.

TEXTS.—Pittman, *Successful Teaching in Rural Schools* and another to be selected.

* Not offered in 1924-1925. Given in alternate years with Education 21.

30. General Psychology.

Required of A.B. and B.S. juniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30.

A study is made of human behavior in its mental bearings. The relation of the nervous system to mental life is studied in some detail. An introductory course. Some simple experiments.

Parallel readings.
Reports, Class Discussions, Notes.
Laboratory fee, 50 cents.
TEXT.—Woodworth, *Psychology*.

31. Educational Psychology.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for second semester. Tuesday, 2:30; Wednesday, Friday, 8:30.

Careful study of the learning process. The principles set forth are developed primarily from experiments and laboratory work. Teaching applications are deduced.

Parallel Readings, Reports, Discussions, Full Notes.
Laboratory fee, $1.50.
TEXT.—To be selected.

33. Child Study and Child Psychology.

Elective for juniors and seniors. Prerequisite: General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

Hereditary forces operative in the life of a child. Physical development of children. Stages in their mental development. Interrelations of child's physical and mental growth. Moral development and training. Practical bearings of ideas and principles as formulated.

Readings, Notes, Discussions, Reports.
TEXTS.—To be selected.

40. Educational Measurements. Mental Measurements.

Elective for juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 12:00.

Primary emphasis is on Educational Tests and on Mental Tests in alternate years. 1924-1925: Mental Tests are emphasized.

General survey of the field of mental and educational tests, with intensive study of several typical tests. Practice work in giving tests and scoring results. Elementary Statistical Methods as needed.

Readings, Discussions, Notes, Reports.

Laboratory fee, $1.50.

TEXT.—To be selected.

41. Fundamentals of Studying and Supervising Study.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 8:30.

A course in Applied Psychology. Students investigate the methods of study that have been proved most economical and sound. Devices and technique for teaching elementary and high school students how to study are worked out in some detail.

Notes, Class Discussions, Readings, Reports.

TEXTS.—Boraas, *Teaching to Think;* Miller, *Directing Study.*

43. History of Education.

Elective for juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 12:00.

The effort is to equip students to understand the bearing of the History of Education on current practices and problems in the field of Education. From this viewpoint some guiding constructive principles of education are developed.

Readings, Reports, Problems, Discussions, Notes.

TEXT.—To be selected.

*[45. Principles of Secondary Education.

Elective for juniors and seniors. Three hours a week for the second semester.]

46. Principles of Education.

Elective for juniors and seniors. Prerequisite, General Psychology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 11:00.

The effort in this course will be centered around understanding the place of Education as a constructive factor in modern life. Free use of pertinent historical data. An attempt to evaluate the modern

* Not offered in 1924-1925. Alternates with Education 49.

school in terms of the forces making it necessary. Previous knowledge of History of Education will be found of great advantage. Special reference to current educational conditions in the United States.

Readings, Reports, Discussions, Notes.

TEXT.—Coursault, *Principles of Education.*

49. School and Classroom Management.

Elective for juniors and seniors. Prerequisite or parallel, General Psychology. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 11:00.

The principles of teaching as worked out in practice. A study of efficiency in directing students to the best use of energy in connection with school work. Objective standards are developed and studied as measuring the efficiency of the teacher and the school. Some attention to school hygiene, school architecture, extension work and other topics germane to the course. Some attention to new movements along progressive lines in teaching.

Readings, Notes, Discussions, Reports.

TEXTS.—Miorick, *Progressive Education,* and another to be selected.

50. Observation and Practice Teaching.

Elective for seniors and in special cases juniors.

Observation in Raleigh public schools and other nearby schools.

Conferences, Readings, Reports, Lesson Plans.

Practice teaching.

Hours and credits to be arranged.

Not offered for fewer than five students.

51. Special Methods in Teaching French.

Elective for seniors. Three hours a week for the year. This course is outlined as French 5.

Miss Allen.

52. Special Methods in Teaching History.

Elective for seniors. One hour a week for the year. Hours of recitation to be arranged. This course is outlined as History 6.

Mr. Riley.

54. Teaching of Latin.

Outlined as Latin 5.

Miss Law.

55. Special Methods in Teaching Mathematics.

Elective for juniors and seniors. Three hours a week for the first semester. Tuesday, Saturday, 1:30. This course is outlined as Mathematics 8.

Mr. Canaday.

56. Special Methods in Teaching Music.

Elective for juniors and seniors.

56A. This course is outlined as Music Pedagogy 1 and 2.

Mrs. Ferrell.

56B. This course is outlined as Public School Music Methods 1 and 2.

Mrs. Crowell.

57. Special Methods in Teaching Art and Drawing, including Practice Teaching.

Elective for seniors. Three hours a week for the year. This course is outlined as Art Education 1 and 2.

Miss Poteat.

59. Educational Sociology.

Elective for juniors and seniors. Three hours a week for the second semester. Outlined as Social Science 2.

Mr. Freeman.

IV. English

Julia Hamlet Harris, *Professor.*
Mary Lynch Johnson, *Associate Professor.*
Mary Loomis Smith, *Assistant Professor.*
Carmen Rogers, *Instructor.*
Esther G. Lynn, *Instructor.*

1. English Composition.

Required of freshmen. Three hours a week for a year. Tuesday, Thursday, Saturday, 8:30, 9:30, 11:00, 12:00, 1:30; Monday, Wednesday, Friday, 9:30, 11:00, 12:00.

Composition based on selected masterpieces of literature. Weekly themes and conferences.

2. Outline History of English Literature.

Required of sophomores. Three hours a week for a year. Tuesday, Thursday, Saturday, 8:30, 12:00, 1:30; Monday, Wednesday, Friday, 9:30.

The object of this course is to give the student a general survey of English literature, and to prepare her for more specialized work. The course is conducted by lectures and by critical study of selected masterpieces. Papers or written reviews every four weeks.

3. English Composition.

Required of all juniors needing special drill in writing. One hour a week for a year. Friday, 8:30.

4. Shakespeare.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

Detailed study of *Macbeth*, *Hamlet*, and *King Lear*. Rapid reading of other plays. Reports on Shakespeare's predecessors and contemporaries.

5. Advanced Writing.

Open to juniors and seniors. Excellence in English 1 a prerequisite. Two hours a week for a year. Hours to be arranged.

Weekly themes, conferences, lectures, and readings.

6. English Poetry of the Nineteenth Century.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 1:30.

Careful study of *Wordsworth, Shelley, Keats, Tennyson,* and *Browning;* selections from *Coleridge, Byron, Scott, Landor, Arnold, Rosetti, Morris,* and *Swinburne.*

8. The Principles of Literary Criticism.

Open to seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 12:00.

A study of the most important theories of poetry and of the principles of literary criticism. Reading of examples of the various types of literature for the application of these principles. Reports and papers.

*[9. Old English.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 9:30.

Bright's *Anglo-Saxon Reader; Beowulf.* Reports.]

10. Chaucer.

Open to juniors and seniors. Three hours a week for a year. Tuesday, Thursday, Saturday, 9:30.

The complete works of *Chaucer.* Lectures, reports.

V. French

CATHERINE ALLEN, *Professor.*
LOUISE PORTER, *Associate Professor.*
LOIS JOHNSON, *Instructor.*
CAROLYN MERCER, *Instructor.*

A. Elementary French.

A course for those who do not offer French for entrance. Four hours a week for a year. Counts one unit or six semester hours. Secs. (*a*) and (*b*) Monday, Tuesday, Thursday, Friday, 11:00; Sec. (*c*), Monday, Tuesday, Thursday, Friday, 12:00.

Careful drill in phonetics and practice in easy conversational idioms. A thorough knowledge of rudiments of grammar, including

* Not given 1924-1925.

the essentials of syntax with the mastery of the more common irregular verbs. The reading of 200 to 300 duodecimo pages of graduated texts. The ability to write from dictation easy French sentences.

Bruce's *Grammaire Francaise* and the new Fraser and Squair's French Grammar are recommended as standard grammars.

For texts suggested for reading, see page 34.

B. Elementary French.

Prerequisite: Elementary French A, or who offer one unit of French for entrance. Four hours a week for a year. Counts one unit or six semester hours. Secs. (*a*) and (*b*), Tuesday, Wednesday, Friday, Saturday, 8:30; Sec. (*c*), Tuesday, Wednesday, Friday, Saturday, 9:30; Sec. (*d*), Monday, Tuesday, Thursday, Friday, 1:30.

Grammar continued. Exercises in composition, dictation and conversation. Reading from texts suggested on page 35.

1. French Prose of the Nineteenth Century.

Open to students who have completed French B or who offer two units of French for entrance. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Monday, Wednesday, Friday, 12:00; Sec. (*d*), Tuesday, Thursday, Saturday, 1:30.

Advanced Grammar and Composition, conversation, résumés oral and written of texts read.

General survey of the history of French Literature, with especial stress upon the eighteenth and nineteenth century literature. The works of representative novelists and dramatists of the nineteenth century will be studied.

2. French Drama of the Seventeenth Cenutry.

Prerequisite, Course 1. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30.

Lectures are given on the earlier French drama and the institutions which have determined the evolution of the classic drama.

Hotel de Rambouillet. Académie Française. Corneille is studied in the *Cid, Horace, Polyeucte;* Moliére in *Le Bourgeois Gentilhomme, Les Précieuses Ridicules, Tartuffe* or *Le Misanthrope, L'Avare;* Racine in *Athalie, Andromaque, Britannicas.*

3. French Poetry, Composition and Conversation.

Prerequisite, Course 2. Two hours a week for a year. Wednesday, Saturday, 12:00.

The middle ages; the poetry of chivalry, the courtly lyric of the fourteenth and fifteenth centuries. The sixteenth century, court and religious poetry. The seventeenth century, reform in poetry, the lyric element in the work of the classic writers. The eighteenth century, the end of classicism; the nineteenth century, romantic poetry, Parnassian poetry, contemporary poetry.

Two hours per week is spent in the study of poetry and one hour on composition and conversation. Open primarily to seniors who are taking major work in French. One hour a week for a year.

4. The Teaching of French.

For students majoring in French. Three hours.

Observation of high school classes in French. Reports and discussion of methods. Consideration of modern language texts. Modern Language Journal read and discussed. Some practice teaching.

VI. German

CATHERINE ALLEN, *Professor.*

A. Elementary German.

This course is intended to give students an opportunity to begin the study of German and to acquire a practical knowledge of the language. Four hours a week for a year. Counts one unit or six semester hours. Tuesday, Thursday, Friday, Saturday, 11.

Grammar, prose composition, drill in phonetics, reading of short stories and plays by modern writers, conversation, dictation. Readings from texts mentioned on page 35.

B. Elementary German.

Prerequisite, one year of German. Four hours a week throughout the year. Counts one unit or six semester hours. Tuesday, Wednesday, Thursday, Saturday, 1:30.

Study of Grammar continued. Reading, prose composition and conversation. Themes in simple German are based upon texts read. For texts see page 35.

1. German Literature.

This course will be conducted in German and presupposes a good knowledge of German Grammar and the ability to understand simple German. Three hours a week throughout the year. Tuesday, Thursday, Saturday, 12:00.

Introduction to German Literature. Outline of the History of German Literature up to and through the classical period. Reading of selected dramas and poems of Lessing, Schiller and Goethe, with a study of their lives.

Grammar, composition and conversation continued.

2. German.

Two hours a week for the year. Wednesday, Friday, 12:00.

Goethe's *Faust*, first semester. Development of the Faust legend. Lectures, discussions, papers. Exercises in German syntax.

Nineteenth Century Literature, second semester. A rapid survey of the origin, growth and influence of the chief literary movements of the century, such as romanticism, etc. Reading of representative works of the most important authors of the period.

3. German Lyric Poetry.

Two hours a week.

Representative German lyric poetry from the early modern period *Volkslied* to the death of Heine, with special reference to the Romantic School.

German conversation. Open only to seniors and juniors. Conversation will be based on subjects connected with modern Germany, its life, customs and institutions. The student will have an opportunity to acquire fluency and accuracy in the use of the language, a good working vocabulary and much valuable information.

VII. History and Economics

Samuel Gayle Riley, *Professor.*
Lillian Parker Wallace, *Instructor.*

History

1. European History.

Required of all students in freshman or sophomore year. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Monday, Wednesday, Friday,

12:00; Sec. (*c*), Tuesday, Thursday, Saturday, 12:00; Sec. (*d*), Monday, Wednesday, Friday, 1:30; Sec. (*e*), Tuesday, Thursday, Saturday, 1:30.

The course is conducted by means of informal discussions, occasional hour examinations, and a final examination at the close of each semester.

Each student is required to keep a loose-leaf note-book and to do a large amount of collateral reading. There are one or two special papers during the year. Besides the subject-matter of the paper, emphasis is placed on the best way to get and arrange historical material.

2. English History.

Prerequisite, History 1 or an equivalent. Three hours a week for a year. Tuesday, Thursday, Saturday, 11:00.

First semester: England from the earliest historic times through the Revolution of 1688-1689.

Second semester: From William and Mary to the present time.

The method of work is similar to that of History 1, but more advanced. Special emphasis is placed on the relations between England and America.

*[3. Colonial and United States History to 1829.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

As the students have unusual opportunities for study at the State Library, much of the work of the class is done there.]

4. History of the United States since 1829.

Open to juniors and seniors. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

*[5. Modern and Contemporary European History.

Prerequisite, History 1 or an equivalent. Tuesday, Thursday, Saturday, 11:00.

First semester: Europe from the Congress of Vienna to about 1890.

Second semester: Recent European History, 1890 to the present time.]

* Not given in 1924-1925. History 3 and 4 are given in alternate years.
* Not given 1924-1925. History 2 and 5 are given in alternate years.

6. Teaching of History.

For seniors majoring in History. One hour a week for the year. Wednesday, 8:30.

A study of the problems of the history teacher in elementary and secondary schools.

Text-book, Readings, Lectures, and Reports.

Economics

1. Principles of Economics.

Prerequisite, History 1. Three hours a week for a year. Tuesday, Thursday, Saturday, 9:30.

First semester: The rise of modern industry, its expansion in the United States; and the principles of production, exchange, distribution, and consumption.

Second semester: The application of economic principles to such important problems as money, credit, and banking, the tariff, the labor movement, monopolies, railroads, trusts, taxation, and economic reform.

VIII. Home Economics*

Ellen Dozier Brewer, *Professor.*

The courses in Home Economics are cultural courses, planned to be of service to students in the home and in any situation in life. They are not intended specifically to prepare students to teach Home Economics.

1. Cookery.

Required of sophomores majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods (one of three and one of two hours) each week throughout the year. Six semester hours credit. Lecture, Thursday, 8:30. Laboratory, Thursday, 1:30-4:30; Saturday, 1:30-3:30.

The aim of this course is to give a knowledge of the fundamental principles and processes involved in the preparation, preservation, and serving of foods. Some attention is given to menu-making and food costs, and opportunity is given the members of the class of serving well-balanced meals at a moderate cost.

* Maximum credit allowed toward A.B. degree is twelve semester hours.

2. Advanced Foods.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 1. One lecture and two laboratory periods (one of three hours and one of two hours) per week for the first semester. Three semester hours credit. Lecture, Monday, 11:00. Laboratory hours to be arranged.

This is a course in advanced cooking and meal serving. Food composition and combinations are studied in connection with the planning, preparation and serving of typical meals. Special attention is given to the economics of the food situation.

3. Dietetics.

Required of juniors or seniors majoring in Home Economics. Open to other students who have completed Cookery 1. Two lectures and one laboratory period of two hours a week for the second semester. Five hours of work outside of class is required. Three semester hours credit. Hours to be arranged.

The aim of this course is to give a knowledge of the nutritive requirements of the individual throughout the various stages of life. Typical dietaries are prepared for persons of different ages and economic conditions.

4. Home Appreciation.

Elective for freshmen and sophomores in all courses. Three hours a week for the first semester. Three semester hours credit. Tuesday, Thursday, Saturday, 9:30.

This course is intended primarily to help students in their adjustment to different kinds of group living. It includes a study of the modern family and its constituent parts, college relationships, responsibility for proper spending of the family income, the individual and family budget, the economics and ethical principles of dress, principles of food selection and the use of a time schedule under varying conditions.

5. Household Management.

Required of juniors majoring in Home Economics. Open to juniors and seniors in other courses. Two hours a week for a year, Wednesday, Friday, 11:00. Four semester hours credit.

The aim of this course is the application of scientific principles to the problems of the modern home maker. The apportionment of time and income, the efficient organization and the history of the family, and its economic and social relationships are discussed.

6. Textiles and Clothing.

Required of juniors majoring in Home Economics. Open to other sophomores, juniors, and seniors. One lecture and two laboratory periods of two hours each a week throughout the year. Hours to be arranged.

This course includes the study of textiles, a consideration of the economics of the clothing situation, and instruction and practice in plain hand and machine sewing, drafting of patterns, and the use of commercial patterns.

IX. Latin and Greek

Helen Hull Law, *Professor.*
Esther G. Lynn, *Instructor.*

Latin

0. Virgil; Latin Prose Composition.

This course is designed for those who offer only three units in Latin for entrance and counts six semester hours towards a degree.

Virgil, *Æneid*, 1, 2, 4, 6; Ovid, *Metamorphoses*, selections; Latin prose composition. Three hours a week for a year. Monday, Wednesday, Friday, 11:00.

1. Livy, Horace; Latin Prose Composition.

Required of candidates for the A.B. degree who offer four units of Latin for entrance. Three hours a week for a year. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Tuesday, Thursday, Saturday, 9:30; Sec. (*c*), Tuesday, Thursday, Saturday, 11:00.

a. First semester: Livy, Selections from Roman Historians (Dean and Deferrari); study of Livy's style and Livy as a historian; Latin Prose Composition.

b. Second semester: Horace, selections from the Odes and Epodes (Smith); History of the Augustan Age; the life and personality of Horace; metres and literary style.

2. Cicero; Latin Poets.

Prerequisite, Latin 1. Two hours a week for a year. Monday, Wednesday, 11:00.

a. First semester: Cicero, *Letters* selected to show personality of Cicero and the life of the times; *De Amicitia* or *De Senectute.*

b. Second semester: *Latin poetry;* selections from the poems of Catullus, Tibullus, Propertius, and Ovid; style, metres, development of the Roman elegy; Alexandrian school of poetry.

3. Tacitus, Pliny, Horace.

Open to juniors and seniors. Two hours a week for a year. Tuesday, Thursday, 12:00.

a. First semester: Tacitus, *Agricola;* Roman biography; study of the style of Tacitus.

Pliny, *Letters;* Roman life as portrayed by Pliny.

Martial, *Epigrams* (sight reading).

b. Second semester: Horace, *Satires* and *Epistles;* Horace, the man, the satirist, the philosopher, the literary critic.

4. Roman Private Life. Outline History of Latin Literature.

Prerequisite, Latin 1. One hour a week throughout the year. Friday, 11:00. Lectures and assigned reading.

5. Teaching of Latin.

One hour a week throughout the year. Saturday, 12:00. Extra work giving three semester hours of credit may be given, if desired.

This course is designed especially for those expecting to teach. The work includes advanced prose composition, study of principles of Latin syntax and methods of teaching Latin in secondary schools.

*[6. Latin Comedy; Virgil.

Open to juniors and seniors. Three hours a week for a year.

a. First semester: Latin comedy; selected plays of Terence and Plautus; Roman theatrical antiquities; origin and development of Latin comedy.

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* Not given 1924-1925. Latin 3 and 6 are given in alternate years.

b. Second semester: Virgil, *Eclogues*, *Georgics*, and *Æneid*, Books VII-XII. Virgil as the great national poet; his influence on later literature.]

Greek

1. Elementary Course.

Open to all college students. Three hours a week for a year. Monday, Wednesday, Friday, 12:00.

Pharr, *Homeric Greek;* Homer, *Iliad*, I, III, VI.

*[2. Elementary Course, continued.

Prerequisite, Greek 1. Three hours a week for a year.

a. First semester: Homer, *Odyssey*, V-XII.

b. Second semester: Plato, *Apology*, *Crito*, selections from the *Phaedo*.]

3. Greek Literature in English Translations.

Three hours a week for a year. Monday, Wednesday, Friday, 9:30.

X. Mathematics

Ernest F. Canaday, *Professor*.
Margaret Elizabeth Wyatt, *Instructor*.

1. Plane Trigonometry.

Required of all A.B. and B.S. students during first or second year. Three hours per week for first semester. Sec. (*a*), Monday, Wednesday, Friday, 9:30; Sec. (*b*), Monday, Wednesday, Friday, 11:00; Secs. (*c*) and (*d*), Tuesday, Thursday, Saturday, 12:00.

Text.—Wentworth-Smith.

2. College Algebra.

Required of all A.B. and B.S. students during first or second year. Three hours per week for second semester. Hours same as for Course 1.

This course includes complex numbers, permutations, combinations, determinants, inequalities, theory of equations, and the binomial theorem.

Text.—Fite.

* Not given 1924-25. Greek 1 and 2 are given in alternate years.

3. Plane and Solid Analytic Geometry.

Prerequisite, Courses 1 and 2. Three hours per week for a year. Monday, Wednesday, Friday, 9:30.

TEXT.—Smith and Gale.

4. Differential and Integral Calculus.

Prerequisite, Course 3. Three hours per week for a year. Tuesday, Thursday, Saturday, 9:30.

TEXT.—Granville.

5. Differential Equations.

Prerequisite, Course 4. Three hours per week for first semester. Tuesday, Thursday, Saturday, 8:30.

TEXT.—Murray.

6. Differential Equations.

A continuation of Course 5, second semester, at same hours.

TEXT.—Murray.

7. Theory of Equations.

Prerequisite, Course 3. Whether this course, or Course 6, will be given during any particular year, will depend upon the demand. Three hours per week, second semester. Monday, Wednesday, Friday, 1:30.

TEXT.—Barton.

8. The Teaching of Mathematics.

Prerequisite, Course 3. Also listed as Education 55. Three hours per week, first semester. Monday, Wednesday, Friday, 1:30.

Two assignments per week in the text. The third period is used for discussion and reports on individual assignments of readings from mathematical history, magazines for teachers of mathematics and mathematical topics of interest not studied in the regular courses.

TEXT.—Schultz, *Teaching of Secondary Mathmematics.*

12. Solid Geometry.

Prerequisite. Entrance requirements. Three hours per week second semester. Tuesday, Thursday, Saturday, 8:30.

TEXT.—Wentworth.

XI. Physics, Geology, and Astronomy

J. Gregory Boomhour, *Professor.*

Physics

1. General Physics.

Required of juniors in the B.S. course. Elective for other college students. Three hours a week. Three hours lecture and recitation and two hours laboratory. Lectures, Monday, Wednesday, Friday, 9:30.

This course includes a study of the elementary fundamental principles of Physics. The work consists of lectures, class demonstrations, occasional quizzes, and laboratory work based on Mechanics, Sound, Light, Heat, Magnetism, and Electricity. Special attention is given to the explanation of the phenomena of everyday life.

Text.—Millikan and Gale, *First Course in Physics. Laboratory Guide,* Millikan, Gale and Bishop.

Astronomy

1. General Astronomy.

Open to juniors and seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 1:30.

An introductory study of the facts and principles underlying the science of astronomy. Two hours a month are given to the observation and study of constellations.

Text.—Todd, *New Astronomy.*

Geology

1. General Geology.

Open to juniors and seniors. Three hours a week for the second semester. Monday, Wednesday, Friday, 12:00.

This course includes a study of the natural phenomena which affect the earth's structure and topography, and the varied changes that have taken place in plant and animal life. Two hours a month are given to field study of quarries and topography.

Text.—Chamberlin and Salisbury, *Introductory Geology.*

XII. Religious Education

LEMUEL ELMER MCMILLAN FREEMAN, *Professor.*

1. Old Testament History.

For sophomores and juniors. Three hours a week for the first semester. Monday, Wednesday, Friday, 9:30.

This course gives a brief survey of Old Testament History. It aims to give a working knowledge of Old Testament History, to show the religious development of the people of Israel, to indicate the religious ideals of their great leaders, to discover Israel's contribution to human progress, and to prepare the pupil to appreciate the various forms of Old Testament literature.

TEXT.—Crockett, *Harmony of Samuel, Kings and Chronicles.*

2. New Testament History.

For sophomores and juniors. Three hours a week for the second semester. Monday, Wednesday, Friday, 9:30.

This course involves a study of the Life of Christ and the History of the Apostolic Age. Its purpose is to give such introductory background as will enable the student to appreciate the literature of the New Testament.

TEXTS.—Stevens and Burton, *A Harmony of the Gospels;* Purves, *The Apostolic Age.*

3. Old Testament Interpretation.

Prerequisite, Religious Education 1. Two hours a week for the first semester. Wednesday, Friday, 8:30.

The principles of biblical interpretation are applied in the study of selections from the prophetical writings.

*[4. Old Testament Interpretation.

Two hours a week for the first semester. Wednesday, Friday, 8:30. Prerequisite, Religious Education 1.

In this course selections from the poetical writings of the Old Testament are used.]

5. New Testament Interpretation.

Two hours a week for the second semester. Wednesday, Friday, 8:30. Prerequisite, Religious Education 2.

In this course one of the Gospels is interpreted with the use of commentaries and through class discussion.

* Not given 1924-1925.

*[6. New Testament Interpretation.

Two hours a week for the second semester. Prerequisite, Religious Education 2.

Selected epistles and the book of Revelation are used as scriptural material in this course.]

*[7. Sunday-School Pedagogy.

One hour a week for a year. Thursday, 11:00.

This course deals with the various phases of Sunday-school work, including organization and management, aims, problems, methods of teaching, pupils' characteristics, and a general view of the Bible as the Sunday-school teacher's text-book.

TEXTS.—Two or more books selected from the Normal Course of the Sunday-School Board of the Southern Baptist Convention.]

8. The Principles of Sunday-School Teaching.

One hour a week for a year. Thursday, 11:00.

This course involves practice in lesson construction, careful study of the methods of Sunday-School Teaching, and observation in the Sunday schools of the city of Raleigh.

9. Foreign Missions.

For freshmen and sophomores. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

This course aims to show the reasons for missions, the influence of missions, mission methods, and the agencies through which Southern Baptists carry on their work. A broad view of the entire field of Southern Baptist missions is given, after which representative fields are studied in greater detail, attention being directed to such subjects as geography, racial and national characteristics, social conditions, religious needs, etc. The study of different fields will be illustrated by stereopticon slides.

10. Home Missions.

For freshmen and sophomores. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

Various forms of mission work in the homeland are studied. Special attention is given to certain phases of this work or to some important problem.

* Not given 1924-1925.

*[11. Pre-Reformation Church History.

Three hours a week for the first semester. Tuesday, Thursday, Saturday, 9:30.

This course covers the history of Christianity from the close of the Apostolic Age to the time of the Reformation. After a survey of the field covered by the course, attention is given to the influence of outstanding persons and the growth of ecclesiastical institutions. Lectures, parallel reading and class discussion.]

*[12. Church History from the Beginning of the Reformation to the Present.

Three hours a week for the second semester. Tuesday, Thursday, Saturday, 9:30.

The influences leading to the Reformation and its religious, political, moral, and intellectual results as considered. Religious development from the Reformation to the present is traced, special attention being given to the rise of the principal denominations and the influence of representative leaders.]

13. Theism.

For juniors and seniors. Three hours a week for the first semester. Monday, Wednesday, Friday, 11:00.

The various arguments for the existence of God are considered, and an effort is made to understand philosophically the relation between God and the world. Lectures, parallel reading, and class discussion.

14. Comparative Religion.

For juniors and seniors. Three hours a week for the second semester. Monday, Wednesday, Friday, 11:00.

The most important religions of the past and present are studied with a view to understanding their principal teachings and influence.

* Not given 1924-1925.

XIII. Social Science

LEMUEL ELMER MCMILLAN FREEMAN, *Professor.*

*[1. Ethics.

Required of juniors in the A.B. and in the B.S. courses who do not take Sociology. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30.

Historic types of morality are investigated. The general lines of moral development are noted. Representative ethical theories are examined. Present-day moral standards are investigated, with a view to discover the modification demanded by changing social conditions.

TEXT.—Dewey and Tufts, *Ethics.*]

2. Educational Sociology.

Elective for juniors and seniors in the A.B. and B.S. courses. Three hours a week for the second semester. Tuesday, Thursday, Saturday, 8:30.

After a preliminary survey of social development and the forces which operate in society, attention is directed to the application of the principles of social development in the field of education.

TEXT.—Snedden, *Educational Sociology.*

3. Present-day Social Problems.

Elective for seniors. Three hours a week for the first semester. Tuesday, Thursday, Saturday, 8:30. Prerequisite, Sociology (a).

In this course several of the outstanding social problems of the present time are considered. Special attention is paid to the social phases of industry, the race problem in the United States, the modern family, the rural problem, and the problem of the city.

TEXT.—Binder, *Major Social Problems.*

* Not given 1924-1925.

SCHOOL OF ART

School of Art

Ida Isabella Poteat, *Professor.*
New York School of Fine and Applied Art; Cooper Union Art School, New York; School of Applied Design, Philadelphia; Pupil of Mounier; Chase Class, London.

Anne Stephens Noble, *Instructor in China Painting.*
Student Chowan College; Mrs. E. N. Martin, Washington, D. C.; Miss Mason, New York City.

The Art Department is accommodated in a large studio on the fourth floor of the Main Building. It is furnished with casts and such artistic material as is necessary for the work, and is lighted with large windows and skylights sloping to the north.

The system of instruction seeks to develop originality and encourage the individuality of the student. Art and Nature are brought together in a practical and critical way. A club, which meets once in two weeks, gives the students an opportunity to know what is being done in the world of art at the present time.

No student will be permitted to register in the School of Art for less than one-quarter of a year, or one-half semester.

Admission and Conditions

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B. S. degree. For a detailed description of these courses, see page 31. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in Art must offer:

English	3	units
French or German	2	units
Latin or German	3	units
*Elective	9 or 10	units
Total	15	units

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions. Members of other classes may have conditions not exceeding six semester hours. No student will be classed as a junior or senior who is conditioned in her major course.

Requirements for Graduation

The regular course in the School of Art will cover four years. Graduation in the school is intended to include a trip to the northern cities for the purpose of studying the collections of art to be found there.

Students who have satisfactorily completed the course in the School of Art, and who have also completed 72 semester hours of literary work in addition to the fifteen units offered for entrance, will be entitled to a Diploma of Graduation in the School of Art. At least half of the work offered for a diploma must be above a grade of D.

*Any required or elective subject allowed for entrance to the A.B. Course may be offered (see page 31).

Outline of Course for Diploma in Art

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work:			
Freehand drawing in charcoal from geometrical solids, vases, fruits, foliage, and flowers; Color analysis and values; Flat washes in watercolor; Modeling in clay; Perspective in pencil drawings and pastel	....	12	
*English 1	6	9	61
‡Latin 0 or ‡French 1 or ‡German 1	6	9	
*Electives	10	15	
Total hours of work each week, including preparation	....	45	

Sophomore Year

†Studio Work:			
Elementary antique; Still life painting; Original designing; Outdoor sketching; Perspective; Composition	....	18	
*English 2	6	9	61
*History 1	6	9	65
*Electives	6	9	
Total hours of work each week, including preparation	....	45	

* One hour of recitation is supposed to require two of preparation.

† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡ Students will continue the foreign language offered for entrance.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
†Studio Work:			
Advanced antique Still life painting Illustration and composition Advanced modeling Life drawing Landscape painting	----	21	
*Art History 1	4	6	85
*Physiology (1st semester) *Electives	12	18	
Total hours of work each week, including preparation	----	— 45	

Senior Year

†Studio Work:			
Painting from still life in oil, water-color and pastel Painting from the head and draped life model Landscape painting in all mediums Applied design Original composition; normal work	----	21	
*Art History 2	2	3	85
‡*Electives	14	21	
Total hours of work each week, including preparation	----	— 45	

* One hour of recitation is supposed to require two hours of preparation.

† When the head of the department deems it advisable, she may require a student to reduce the number of studio hours and increase her literary work by an equivalent amount.

‡ Those expecting to teach are advised to elect Education.

Department of China Painting

Miss Noble

First Year: Elements of ornamentation, principles of porcelain decoration, study of technique.

Second Year: Enamels, lustres, and application of original designs.

History of Art

1. History of Art.

Required of juniors. Elective for A.B. and B.S. students. Prerequisite, English Composition 1. Two hours a week for a year. Wednesday, Friday, 2:30.

First semester: Architecture.

Second semester: Sculpture and Painting.

Texts.—Goodyear's *History of Art;* Reinach, *Apollo;* collateral reading.

2. Advanced History of Art.

Required of seniors. Elective for A.B. and B.S. students. Prerequisite, History of Art 1. One hour a week for a year. Hour to be arranged.

An intensive study of selected subjects and periods in Art, with lectures, discussions, and special history papers.

Art Education

1. Principles of Art Education.

Elective for all students. Two hours a week for a year and counts two semester hours. Wednesday, Friday, 8:30.

The following course is offered for those who are expecting to teach in the public schools; for those who wish to know something of the theory and practice of design as related to the home and the trades; and for those who wish to cultivate an appreciation of the principles of beauty as seen in nature and in the fine arts.

Art students may substitute this course for an equivalent part of the work of the senior year.

First Semester:

1. Composition in line and mass; space arrangement; principles of rhythm, balance, emphasis, and unity; grade work for first and second years, based on the Prang System of Art Education; problems.

2. Theory, relations, and harmony of color; color as to hue, value, intensity, and luminosity; color applied to interior decoration; grade work for third and fourth years; an elective craft; problems.

SECOND SEMESTER:

3. Water-color painting; flowers, fruits, and landscape; an elective craft; grade work for fifth, sixth, and seventh years; problems.

4. Occasional lectures, continuing through the year; a study of some historic masterpiece as related to our present-day problems; an elective craft.

5. Problems for high school work.

2. Principles of Art Education.

Elective for Art students. Two hours a week for a year and counts four semester hours. Hours of recitation to be arranged.

A course in methods of instruction; a study of composition problems in harmony, rhythm, balance, and unity adapted to the grades and the high schools; the study of art needs of the community and State. This course requires thirty hours of practice teaching.

SCHOOL OF MUSIC

Aim and Equipment

The school aims at the production of intelligent musicians of liberal culture in the various departments of work. Since it is generally recognized that in order to have a broad and thorough knowledge of the science and appreciation of music, one must also be trained along other lines, a literary requirement for entrance and also for graduation is made, in addition to the special music and theoretical work.

The school is equipped with forty upright pianos, four grand pianos, one pedal piano, two organs, and a library of records of standard compositions for use on the pianola, making a thorough equipment for technical and artistic teaching.

Admission to Music Classes

A. Literary requirements.
B. Musical and technical requirements.

A. *Literary requirements.*

For admission to the freshman class a candidate must offer fifteen units of the entrance requirements for the A.B. or B.S. degree. For a detailed description of these courses, see page 31. A unit represents four one-hour recitations or five forty-five minute recitations a week throughout a secondary school year, and is estimated to be equivalent to one-fourth of the work in one year in the high school.

Every candidate for a diploma in music must offer:

English	3 units
French or German	2 units
*Elective	10 units
Total	15 units

B. *Musical and technical requirements.*

Students are graded in Music according to the quality as well as to the quantity of work done; therefore, on entering they will be classified only tentatively until the value of their entrance Music can be determined. They will be assigned to teachers according to the grade of work which they are capable of doing. Resident students may study only with teachers engaged by the College.

Piano

First Year:

Arm and hand and wrist foundation work; hand and finger action combined with the proper use of the wrist and arm.

Scales: All major and minor scales in one octave, separate hands; arpeggios in major and minor triads, alternating hands, ascending in first position, descending in second position.

Studies suggested: *Duvernoy, *Op. 176*, 2 books; Köhler, *Op. 218* and *Op. 163;* Gurlitt, *197;* Mrs. Virgil, *Melodious Studies*, 2 books.

Pieces suggested: Dennée, *Petite Valse;* Gurlitt, *The Fair;* Neidlinger, *Water Sprites;* Pfeffercorn, *Cradle Song;* Ambrose, *Slumber Song;* Gurlitt, *Song Without Words, Morning Song;* Reinecke, *Evening Peace, Barcarolle, At Sunset, Melody;* Rummel, *Romance;* Rogers, *Courtly Dance;* Thomé, *Remembrance, Cradle Song.*

Second Year:

Scales: Further development of technical work; all major and minor scales, two octaves, one and two notes to M.M. 60; triads and dominant seventh arpeggios, alternating hands.

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*Any required or elective subjects allowed for entrance to the A.B. course may be offered (see page 31); also a half-unit or a unit in the Theory of Music will be accepted, according to the amount of time given to the work.

Studies suggested: Köhler, *Op. 242* and *Op. 171;* Burgmüller, *Op. 100;* Gurlitt, *Op. 198.*

Sonatina: *Clementi, *Sonatina in C Major No. 1* or its equivalent required.

Pieces suggested: Heller, *L'Avalanche, Curious Story;* Schumann, *Album for the Young;* Gurlitt, *Wanderer's Song;* Lynes, *Rondoletto, Fairy Story, Hunting Song.*

Third Year:

Scales: Further development of technical work; all major and minor scales, one, two, and four notes to M.M. 60; triads; dominant and diminished seventh arpeggios.

Exercises: Wolff, *Der Kleine Pischna.*

Bach: First Year Bach, arranged by Foote.

Studies: *Kohler, *Op. 50;* Foote, *First Year Handel;* Gaynor, *Pedal Studies;* Heller, *Op. 47;* *Brauer, *Op. 15;* Gurlitt, *Op. 146.*

Sonatinas by Diabelli, Clementi, Kuhlau, Bertini, and others.

Pieces suggested: Mayer, *Butterflies;* Tschaikowsky, *Song of the Lark;* Grieg, *Patriotic Song;* von Wilm, *Drolleries;* Scharwenka, *Barcarolle;* Handrock, *Scherzino, Op. 64.*

Fourth Year:

Scales: Technical work continued; *all scales, major and minor, harmonic, in four octaves, four notes to M.M. 80, parallel motion; all arpeggios.

Exercises: *Wolff, *Der Kleine Pischna.*

Studies suggested: *Duvernoy, *Op. 120;* Bertini, *Op. 100;* Czerny, *Op. 636;* Jensen, *25 Piano Studies;* Heller, *Op. 46;* Gurlitt, *Op. 54.*

Bach: Little Preludes.

Sonatas or *Sonatinas* suggested (one required); Mozart, *Sonata in C Major;* Beethoven, *Sonata in G Minor, Op. 49;* Clementi, *Sonatina in D Major.*

Pieces suggested: Handel, *Courante* (Foote); Heller, *Il Penseroso;* Jensen, *Elfin Dance; Schytte, Youth and Joy;* Lack, *Cabaletta;* Chaminade, *Gavotte;* Dennée, *Tarantelle;* Grieg, *Album-leaf in A Major* and in *E Minor.*

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* No student will be admitted to the freshman music class unless she can play faultlessly all major and minor scales.

Organ

An acquaintance with the piano keyboard and a facility in sight-reading are necessary before beginning organ. Those who contemplate taking work in this department should consult with the dean. Students who take their diploma in Organ must do three years of work in this department after having completed and been examined in the freshman work in Piano; therefore, the entrance requirements are the same as those for Piano. (See page 90.)

Violin

First Year:

Correct position of violin and bow; a theoretical and practical knowledge of the first position; all major and minor scales in one octave; various rhythmical and staccato bowings.

Books suggested: Hersey, *Modern Violin Method;* de Bériot, *Violin Method;* Lamoureux, *Violin Method.*

Etudes suggested: Wolfhardt, *Etudes;* Samie, *Etudes Mignonnes;* St. George, *30 Short Etudes;* Dancla, *One Octave Exercises.*

Pieces suggested: Short pieces by Jean Conte, Bloch, Gustave Stube, Lange, and others.

Second Year:

Theoretical and practical knowledge of all the positions; all major and minor scales in two octaves; staccato and saltato bowings.

Books suggested: Hrimaly, *Scale Studies.*

Etudes suggested: Kayser, *36 Etudes;* Meerts, *Elementary Studies.*

Concertos suggested: Seitz, *Pupil's Concertos, G Major, No. 2.*

Pieces by Hermann, Bohm, Dancla, Hollander, and others.

In addition to the entrance requirements in Violin, freshmen are required to offer in Piano the same entrance work as those majoring in Piano.

Voice

Students wishing to take their diploma in Voice must offer the same entrance work in Piano as those majoring in Piano. The Voice work of students who cannot meet the entrance requirements will be rated as preparatory.

Theory

A knowledge of notation; the formation of major and minor scales, and of major and minor triads; relative keys, simple time, tonality; and intonation.

Conditioned Students

Freshmen must offer fifteen units and are not allowed any conditions in literary subjects. Freshmen must remove all conditions in practical Music by the end of the first semester.

Sophomores may have conditions not exceeding three hours, but only a slight condition in practical music will be allowed. Sophomores must remove all conditions in practical Music by the end of the first semester.

Juniors and seniors may be conditioned to the extent of three hours in their theoretical and literary work, but no student will be rated as a junior or senior if conditioned in the department in which she majors.

Irregular Students

Those who cannot meet the entrance requirements in practical Music, but who offer fifteen entrance units, including three in English and two in French or German, may be classed as irregular students in Music.

Requirements for Graduation

To be entitled to a diploma from the School of Music, the student, in addition to the fifteen units offered for entrance, must have satisfactorily completed the course in Piano, Organ, Violin, or Voice, the required theoretical and literary courses, the required number of electives (see courses outlined, pages 96-99, for Diploma in Music), and must have given a public recital of standard works from memory in a creditable and artistic manner. Graduates in Organ, Violin, and Voice must have completed and been examined on the sophomore work in Piano. At least half of the work offered for a diploma must be above a grade of D.

Each music student is required to take approximately forty-five hours of work a week. This is the equivalent of the number of hours assigned the students in the A.B. and B.S. courses, where it is rated as fifteen hours of recitation and thirty hours of preparation. No student may take more than forty-eight hours of work a week, except by action of the academic council.

During the regular examination week at the end of the second semester all students studying in the School of Music, except mature nonresident students registered for music only, will take an examination before the College Music teachers. Those taking Preparatory Music will have an examination before the instructors in that department, and the director.

At the end of the first semester, examinations will be given to such students as apply for them, and to those who, in the opinion of the teacher and director, should take them.

Public School Music

In order to meet the demand for well-equipped public school music supervisors, Meredith College offers a four-year course leading to a diploma in this subject, the first two years of which are the same as for the regular music course. See pages 96-99.

The aim of this course is to train the student in subject-matter, to bring her to an appreciation of the general conditions to be found in the schoolroom, and to prepare her to meet, in an efficient manner, the supervisor's problems from the primary grades through the high school.

Students' Recitals

Students' recitals are held every Thursday at five o'clock. All music students are required to attend, and to take part in them when requested to do so by their teachers.

Freshmen and sophomores in all departments will appear in recital at least once each semester. However, freshmen in Voice may be excused the first semester at the discretion of the instructor. Juniors will be heard twice each semester; seniors, at the discretion of their major professors. Preparatory students and college students not majoring in Music will be required to appear once a year.

Only graduates and unconditioned seniors may give individual recitals. Those completing merely the work in Piano, Voice, Organ, or Violin, but who have not taken the theoretical and literary work outlined in the course of study leading to a Diploma in Music, may appear in college programs only in groups of three as advanced students.

All students' recitals are under the supervision of the director, who will arrange the programs with the teachers whose students are to take part in them.

Concerts

The students have frequent opportunities of hearing noted artists in concert, which is of incalculable benefit to those pursuing a musical education. Music students are required to attend all concerts given under the auspices of the College.

Recitals, which are free to all students, are given at intervals during the session by members of the Music faculty.

Music Supplies

Music students are expected to deposit a sum of money at the beginning of the session sufficient to pay for music supplies used. College students should deposit $5; preparatory students, $2.50. Music supplies will be under the direction of the College, and may be got from the secretary at her office hours. No music will be charged to students.

Outline of Course for Diploma in School of Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
*English 1	6	9	61
*†French or German	6	9	62-64
*History 1	6	9	65
Theory 1	2	4	101
Recitals		1	94
Two half-hour music lessons each week		1	
‡Practice		15	
Total hours of work each week, including preparation		48	

Sophomore Year

*English 2	6	9	61
*†French or German	6	9	62-64
*Harmony 1	4	6	101
*Music History 1	4	6	103
Recitals		1	94
Two half-hour music lessons each week		1	
‡Practice		15	
Total hours of work each week, including preparation		47	

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years, unless French 1 or German 1 is completed during the freshman year.

‡ Students majoring in Organ practice one to two hours daily; the rest of their practice hours are in Piano.

‡ Freshmen and sophomores in Voice practice only one or two hours daily in this subject; the remainder of their practice hours are in Piano, the freshman work of which is to be completed by the end of the sophomore year.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis	2	3	102
Harmony 2	4	6	102
Music History 2	4	6	103
Music Pedagogy 1	2	1	104
*Electives	6	9	
Ensemble		1	105
Recitals		1	94
Two half-hour music lessons each week		1	
†‡Practice		20	
Total hours of work each week, including preparation		48	

Senior Year

Harmony 3	4	6	102
Music Pedagogy 2	2	3	104
*Electives	6	9	
Chamber Music		1	105
Interpretation		1	105
Recitals		1	94
Two half-hour music lessons each week		1	
†‡Practice		20	
Total hours of work each week, including preparation		42	

* Electives may be chosen from any required or elective subject in any department. Those expecting to teach are advised to elect Education.

† Students majoring in Organ practice two hours daily; the rest of their practice hours are in Piano.

‡ Juniors and seniors majoring in Voice practice two hours daily. The other hours are made up in sophomore Piano.

‡ Students majoring in Organ, Voice or Violin who have finished sophomore Piano may elect Piano, credit two semester hours.

Outline of Course for Diploma in Public School Music

Freshman Year

Subjects	Semester Hours	Total Hours Per Week	Page
English 1	6	9	61
*†French or German	6	9	62-64
*History 1	6	9	65
*Theory 1	2	4	101
Recitals		1	94
Two half-hour piano lessons each week		1	
‡Practice		15	
Total hours of work each week, including preparation		48	

Sophomore Year

*English 2	6	9	61
*†French or German	6	9	62-64
*Harmony 1	4	6	101
*Music History 1	4	6	103
Ensemble		1	105
Recitals		1	94
Two half-hour piano lessons each week		1	
‡Practice		12½ to 15	
Total hours of work each week, including preparation		45½ to 48	

* Each hour of recitation is supposed to require two hours of preparation.

† French or German must be continued in college two years, unless French 1 or German 1 is completed during the freshman year.

‡ Music students taking work in the college choir may count the time as one of the maximum number of weekly practice hours.

Junior Year

Subjects	Semester Hours	Total Hours Per Week	Page
Analysis	2	3	102
Harmony 2	4	6	102
*Music History 2	4	6	103
Public School Music 1	4	6	104
Music Pedagogy 1	2	1	104
*Psychology, 1st semester	3	9	
*Education, 2nd semester	3		
Electives	3	9	
Recitals		1	94
Two half-hour voice lessons each week		1	
‡Practice		5 to 6	
Total hours of work each week, including preparation		47 to 48	

Senior Year

Education	6	9	55
Harmony 3	4	6	102
Public School Music 2	4	6	104
Music Pedagogy 2	2	3	104
*†Electives	6	9	
College Choir		1	106
Recitals		1	94
Two half-hour voice lessons each week		1	
‡Practice		9	
Total hours of work each week, including preparation		45	

* Each hour of recitation is supposed to require two hours of preparation.

† These elective hours may be chosen from the A.B. or B.S. course, subject to the approval of the dean, or another year's work in Piano may be taken.

‡ Music students taking work in the college choir may count the time as one of the six practice hours.

SCHEDULE OF RECITATIONS, SCHOOL OF MUSIC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:30						Music Pedagogy 2
9:30	English 1 Public School Music 1	French 1 Public School Music 2	English 1 Public School Music 1	French 1 Public School Music 2	English 1 Public School Music 1	French 1 Public School Music 2
11:00		Harmony 1	Music History 1 Music Pedagogy 1		Harmony 1	Music History 1
12:00		Harmony 3	Harmony 2		Harmony 3	Harmony 2
1:30	Music History 2	Theory (a)	Analysis	Music History 2	Theory (a)	
2:30		Theory (b)	Interpretation		Theory (b)	
3:30				Choir Practice		
5:00	Violin Ensemble				Piano Ensemble	

*Theoretical Department

DINGLEY BROWN, *Professor.*
MRS. WILLIAM JASPER FERRELL, *Professor.*
WILHELMINA BAYER CROWELL, *Professor.*
RUTH ALISON GOLDSMITH, *Professor.*
MAY CRAWFORD, *Professor.*
PAULINE TOURJEE NELSON, *Professor.*

Theory

1. Theory and Sightsinging (Solfeggio).

Required of freshmen. Two hours of class work and two hours of preparation a week. (*a*), Tuesday, Friday, 1:30; (*b*), Tuesday, Friday, 2:30. Two semester hours credit.

First semester: Notation; study of diatonic intervals; major and harmonic minor scales; simple times; accent and rhythm; clefs; triads, both major and minor.

Interval and melody writing by dictation; recognition of major and minor triads by ear.

Second semester: Chromatic intervals; chromatic and melodic minor scales; compound time; diminished and augmented triads; music terminology; transposition; more advanced rhythm.

More advanced melody writing by dictation; continuation of chromatic intervals and triads.

Sight-singing exercises in different rhythms and melody sight-singing; practice in beating time and all other essentials that precede the study of harmony.

Harmony

1. Harmony.

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Tuesday, Friday, 11:00. Four semester hours credit.

First semester: Intervals, triads and their inversions; progressions of parts; dominant seventh chord; perfect and plagal cadences,

* Maximum credit allowed toward the A.B. or B.S. degree is twelve semester hours.

both written and played; harmonization of simple melodies in four parts, open score.

Second semester: Simple counterpoint, all five species, in two and three parts, open score, using all clefs.

2. Harmony.

Required of juniors. Elective for A.B. and B.S. students. Two hours a week for a year. Wednesday, Saturday, 12:00.

First semester: Simple counterpoint in four and five parts, all five species; also combination of species and points of imitation.

Second semester: Fundamental and secondary discords; dominant seventh; major and minor ninth; major and minor eleventh; writing simple original melodies.

3. Harmony.

Required of seniors. Two hours a week for a year. Tuesday, Friday, 12:00.

First semester: Major and minor thirteenth; chromatic and mixed discords. All cadences, sequences, suspensions, pedal points; modulations, both written and at the keyboard. This course includes a study of the physical theory of sound.

Second semester: Writing original melodies, and harmonizing same; canon and fugue.

Analysis

1. Musical Form and Analysis.

Required of juniors. Elective for A.B. and B.S. students. One hour a week for a year. Wednesday, 1:30.

Elements of musical form from the motive and primary to the analysis of important types of classic and modern music with special reference to the sonata as the type of the perfect form.

Composition

1. Composition.

Elective for juniors and seniors. One hour a week for a year.

Original piano composition in the forms of the classic period; Minuet, Gavotte, Bourrée, Rondo, Sonatina, Sonata; writing of songs, anthems, and other vocal compositions.

2. Instrumentation.

Open to students who have completed Composition 1. One hour a week for a year.

A thorough and practical study of all the instruments of the modern orchestra; the reading of orchestral scores; transposition at sight of any phrase into the key and setting (clef) needed for any given instrument; arranging of piano compositions for (*a*) string orchestra, (*b*) full orchestra, (*c*) for choral use; the arranging of orchestral scores for piano for two hands, four hands, and eight hands.

History of Music

1. History of Music.

Required of sophomores. Elective for A.B. and B.S. students. Two hours a week for a year. Wednesday, Saturday, 11:00.

A detailed and intensive study of the history of Music from primitive times to the present time with the background of political and social history.

This course may not be taken until English Composition 1 and History 1 have been completed.

TEXT.—Hamilton, Stanford and Forsyth, History of Music.

2. Advanced History of Music.

Required of Music juniors. Two hours a week for a year. Monday, Thursday, 1:30.

A critical analysis of instrumental and vocal masterpieces of all periods, with special attention to orchestral and choral works.

Music Pedagogy

1. Music Pedagogy.

Required of juniors. One lecture each week. This work does not require preparation. Wednesday, 11:00.

Methods of teaching to children notation, piano technique, elements of theory, rhythm, ear training. Material for beginners of different ages.

2. Music Pedagogy.

Required of seniors. One hour a week for a year. Saturday, 8:30.

Continuation of the work of the junior year, with special reference to class work; methods of presenting major and minor scales and triads, dominant seventh and diminished chords; lectures on general aspects of piano teaching; a systematic study of teaching material; means and methods of correcting mistakes in technique, intonation and rhythm.

Students taking this work do two hours of practice teaching each week under the direct supervision of the instructor.

Public School Music Methods

1. Public School Music, Methods and Materials.

Required of juniors and seniors in Public School Music. Elective for other students. Three hours a week for a year. Four semester hours credit. Monday, Wednesday, Friday, 9:30.

Problems and methods of music instruction in the grades and in the high school; beating time; sight reading; individual and part singing; rote songs; how to conduct the music period; formation and conducting of school choruses and orchestras; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent, and to the community.

2. Public School Music, Methods and Materials.

Required of seniors in Public School Music. Elective for other students. Three hours a week for one year. Four semester hours credit. Tuesday, Thursday, Saturday, 9:30.

Method and problems of music instruction in the high school. More advanced sight and part singing. All chromatic and diatonic intervals, all rhythmical problems; formation and conducting of school choruses; the necessity for music study in public schools; supervision; relation of supervisor to other teachers, the superintendent and to the community.

Ensemble Playing

1. Ensemble.

Required of juniors. One hour a week for a year. Friday, 5:00.

Four- and eight-hand arrangements of the simpler overtures and symphonies of the classical masters, with the addition of stringed instruments, are studied. Ensemble is valuable in that it cultivates self-control, proficiency in sight reading, steadiness of rhythm, and quick adjustment to the artistic needs of the moment.

2. Chamber Music.

One hour a week. Required of seniors. Wednesday, 7:45-8:45 p. m.

One of the chief advantages which a School of Music offers is the opportunity for advanced ensemble playing. The course comprises a practical study of the classic and modern works of Chamber Music from the easy sonatas by Haydn and Mozart to the more advanced forms of Chamber Music, such as trios and quartets by Beethoven, Mendelssohn, Schubert, Brahms, and others.

Classes are organized as follows: (1) Chamber Music for piano and stringed instruments, 1 hour per week; (2) String quartet class, 1 hour per week.

Interpretation Class

1. Interpretation.

Required of seniors. One hour a week for a year. Wednesday, 2:30.

The aim of this class is to enable students to understand and interpret the work of all periods and styles through a knowledge of the æsthetic principles involved in their development. In order to understand the real thoughts and emotions of musical compositions it is necessary to make a detailed study not only of the life and

character of the composer, but also of the forms of expression peculiar to him and to his time. Special attention is given to the study of musical ornamentation, appoggiatura, acciaccatura, turns, mordents and trills. Compositions studied by different members of the class are analyzed, and thus all the class gain a wider knowledge of musical literature than each alone is able to acquire.

Chorus and Choir Training

1. Chorus and Choir Training.

Required of Music students with good singing voices, and open to other students with good singing voices. One hour a week for a year. Thursday, 3:30.

The college choir is composed of approximately sixty voices. The best music, consisting of hymns, anthems, and choruses, is studied. The choir leads the music in chapel exercises, besides being heard occasionally in musical services Sunday afternoons, and on other public occasions.

Department of Pianoforte

Dingley Brown, *Professor.*
Wilhelmina Bayer Crowell, *Professor.*
Ruth Alison Goldsmith, *Professor.*
May Crawford, *Professor.*
Marion Stuart Phillips, *Professor.*

1. Freshman.

Scales: Major and both forms of minor, similar and contrary motion; also two, three, and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor and F;* Mozart, *F Major;* Clementi, *D Major.* Any other sonatas of the same grade accepted.

Pieces: The easier *Songs without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. Sophomore.

Scales: Major and both forms of minor, in thirds, sixths, and tenths; similar and contrary motion; also two, three, and four to one; and all——

Arpeggios: In sixths, eighths, and tenths, in similar and contrary motion.

Technique: Enlarged so as to meet all requirements of the grade.

Etudes: Czerny, *Op. 299*, continued; Cramer, selected studies; Heller, *Op. 45;* Loeschhorn, *Op. 67, Bk. 1; Low Octave Studies;* Bach, *Three-part Inventions* (10 required).

Sonatas: Mozart, *In D;* Beethoven, *Op. 14, Nos. 1 and 2; Op. 2, No. 1;* and others of like difficulty.

Pieces: Rheinberger, *Ballade in G Minor;* Raff, *La Fileuse;* Grieg, *Op. 43;* Rubinstein, *Romance;* Seeboeck, *Gondoliera;* MacDowell, *Woodland Sketches.*

3. Junior.

Scales: In double thirds, both major and minor.

Technique: Continued double notes. Moszkowski.

Etudes: Clementi, *Gradas ad Parnassum;* Haberbier, *Op. 53;* Jensen; *Op. 32;* Loeschhorn, *Op. 67, Bks. 2 and 3;* Heller, *Op. 16;* Kullak, *Op. 48, Bk. 2.*

Bach: Well tempered Clavichord.

Sonatas: Beethoven, *Op. 10, Nos. 1, 2, 3; Op. 26; Op. 27;* or others of same grade.

Pieces: Chopin, *Waltzes; Polonaises;* Schubert, *Impromptus;* Schumann, *Bird Prophet,* and modern works of the same grade of difficulty.

4. Senior.

Scales: Continued in double thirds at increased tempo; also double sixths, both major and minor. Technical work continued.

Etudes: Selected from Moscheles, *Op. 70;* Bennett, *Op. 11;* Chopin; Thalberg; Rubinstein.

Bach: Well tempered Clavichord.

Sonatas: Beethoven; Brahms; Grieg; Schumann.

Pieces: Liszt, *Liebestraum;* Chopin, *Ballades G Minor* and *A Flat; Impromptu A Flat; Scherzo B Flat Minor;* Rubinstein, Fourth and Fifth *Barcarolle,* and others of the same grade, both ancient and modern.

5. Graduate Course.

For those desiring to prepare themselves more fully for teaching or for piano playing, a course will be arranged. Wide discretion will be exercised in selecting works to be studied.

Department of Organ

Dingley Brown, *Professor.*

1. †Freshman.

Scales: Major and both forms of minor, similar and contrary motion; also two, three and four to one.

Arpeggios: Major and minor triads; dominant and diminished sevenths; similar motion.

Technique: Provided and applied according to the needs of the individual student.

Etudes: Czerny, *Op. 299;* Biehl, *12 Melodious Studies;* Heller, *Op. 46;* Loeschhorn, *Op. 66.*

Bach: Two-part Inventions (8 required).

Sonatas: Haydn, *D Major; E Minor,* and *F;* Mozart, *F Major;* Clementi, *D Major.* Any other Sonatas of the same grade accepted.

Pieces: The easier *Songs without Words* by Mendelssohn; Grieg's *Album Leaves,* and pieces of similar difficulty.

2. *Sophomore.

Pedal technique established; organ touch; Clemmens, *Organ School,* Book 1; Stainer, *Organ School;* Horner, *Pedal Studies;* Whiting, *Pedal Studies for Beginners.*

Bach: Easy Preludes and Fugues; Choral Preludes; Hymn Playing. Easier pieces by Guilmant, Batiste, Lemare, Rogers, and others.

3. Junior.

Studies: Nilson, *Pedal Studies; Dudley* Buck, *Pedal Phrasing Studies;* Bach, *Little Preludes* and *Fugues.*

Selections from Handel, Rheinberger, Guilmant, Dubois, and other standard composers.

Transposing hymn tunes at sight; modulation for church use; accompanying solos and choruses; registration.

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† As students who take their diploma in Organ must do three years in the department after having completed the freshman work in Piano, the freshman year will be devoted to Piano, and the regular work in Organ will begin with the sophomore year.

* As graduates in Organ must have completed and been examined on sophomore Piano, students will continue their piano work after the freshman year, with at least one lesson a week.

4. Senior.

Bach: Greater Preludes and Fugues. Sonatas and other compositions of Handel, Mendelssohn, Rheinberger, Guilmant, Widor, Rogers, Dubois, Saint-Saens.

Adaptation of piano and orchestral scores for organ; transposition; sight reading; accompanying.

Department of Violin

Pauline Tourjee Nelson, *Professor.*

1. Freshman.

Scales: Major and minor scales in three octaves; all legato and staccato bowings. Method for Violin, Nicholas Laoureaux.

Exercises: Dancla, *Daily Exercises;* Wolfhardt, *Melodious Studies,* 3d position; Sevcik, *Violin Technic, Books I and II;* exercises and double stops.

Etudes: Kayser, *Etudes, Books II* and *III;* Mazas, *Etudes Speciales.*

Pieces suggested: Ortmans, *Concerto, D Major;* Sitt, *Student Concertos;* Schubert, *Sonatinas;* Kriens, *Suite;* Accolay, *Concertos,* or studies and pieces of similar difficulty.

2. Sophomore.

Scales: Scales and Arpeggios in three octaves; Halir, *Preparatory Scale Studies.*

Exercises: Sevcik, *Books II* and *III;* exercises in thirds.

Etudes: Dont, *24 Etudes;* Léonard, *La Petite Gymnastique;* Wilhelmy, *Etudes.*

Pieces suggested: Accolay, *Concerto;* Vivaldi, *Concerto;* Correlli, *Sonatas, Nos. 8* and *10;* de Bériot; *Scéne de Ballet;* David, *Romance;* Vieuxtemps, *Trois Morceaux de Salon;* Spohr, *Barcarolle.*

3. Junior.

Scales: Halir, scales in octaves and thirds; Casorti, *Bowing Technique.*

Exercises: Sevcik, *Book IV;* Léonard, *La Grande Gymnastique;* Flesch, *Urstudien.*

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *12 Etudes.*

Sonatas: Nardini, *D Major;* Handel, *A Major, No. 6;* Tartini, *G Minor.*

Pieces suggested: de Bériot, *Concertos, Nos. 9, 8,* and *7;* Rode, *Concertos, A Minor No. 7* and *E Minor No. 8;* Vieuxtemps, *Ballade* and *Polonaise, Romance in F;* Beethoven, *Romanze in F;* and other pieces by standard composers.

Chamber Music: Sonatas for Violin and Piano—Mozart, *E Minor No. 4, A Major No. 1, D Major No. 3, F Major No. 7;* Beethoven, *D Major No. 1;* quartets by Haydn and Mozart.

A violin class meets two hours each week, and juniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

4. Senior.

Scales: Scales and technical work continued; Halir and Casorti.

Etudes: Kreutzer, *42 Etudes;* Fiorillo, *36 Etudes;* Rode, *24 Etudes;* Gavinies, *Caprices;* Campagnoli, *Caprices.*

Sonatas: Bach, *G Minor; E Major;* Leclair, *Le Tombeau;* Ciaccona, *Vivaldi.*

Concertos by Vieuxtemps, Bruch, Mendelssohn, Spohr, and Wieniawski; other standard compositions.

Chamber Music: Sonatas for Violin and Piano—Beethoven, *Nos. 5* and *7;* Mozart, *Nos. 10, 11,* and *12;* Schumann, *A Minor;* Brahms, *D Minor;* trios and quartets by Beethoven, Mendelssohn, Hummel, Rubinstein.

A violin class meets two hours each week, and seniors are required to attend at least one hour. Part of the time is given to technical work done by the whole class in concert, and a part to solo work, which is discussed and criticized by the members of the class.

5. Graduate Course.

For those desiring to perfect themselves more fully for concert work or for advanced teaching, a special course will be given. It will include a study of the concertos and greater works of Beethoven, Mendelssohn, Paganini, Bruch, Sinding, Goldmark, Brahms, Tschaikowsky, Ernst, Lalo, and others.

Department of Voice

Alice Florence Stitzel, *Professor.*
Goldina deWolfe Lewis, *Professor.*
Alice Moncrief, *Professor.*

1. Freshman.

Vocal anatomy; tone placing and formation; development of the chest; breath control; breathing allied with attack; staccato.

Studies: Behnke and Pearce, Vaccai, Abt, Nava.

Songs suggested: Cowan, *Snowflakes;* Gaynor, *Group of Five Songs;* Shelley, *The Arabian Slave;* H. Norris, *Thou Art So Like a Flower.*

2. Sophomore.

The technical work of the freshman year continued; exercises for equalization of registers.

Studies: Vaccai, Abt, Nava, Vigna, Bordogni, Panofka, Concone.

English and *American Songs* suggested: Huntington Woodman, *An Open Secret;* Whitney Coombs, *An Indian Serenade;* Cadman, *The Shrine;* A. Whiting, *Three Songs, Op. 21;* M. Beach, *A Prelude.*

3. Junior.

Technical work continued; dynamics; the portamento; mordents; trills; cadenzas.

Studies: Concone, Marchesi, Panseron.

Arias from the following oratorios: Handel, *The Messiah;* Mendelssohn, *Elijah;* from the following operas: Gluck, *Orpheus and Eurydice;* Gounod, *Faust;* Bizet, *Carmen;* Massenet, *Manon.*

Songs selected from the following: American and English composers, MacDowell, La Forge, Salter, Spross, S. Homer, A. Ware, Van der Stucken, Chadwick, Parsons, Damrosch, Huhn; *German composers,* Schubert, Schumann, Franz, Lassen, Abt, Mendelssohn; *Italian composers,* Marchesi, Lamperti, Dell, Sede, Bordogni, Bordese; *French composers,* R. Hahn, Massenet, Fauré, Godard, Thomé, Lemaire, Viardot.

4. Senior.

Technical work continued.

Selections from the following: Arias from the following oratorios: *The Messiah, Samson, The Creation, Elijah, Gallia, Stabat Mater* (Rossini), and from classic and modern operas. Songs from modern and classic composers continued.

Needs of the College

The standard of college education is advancing so rapidly in the South that it will be necessary for the endowment to be constantly increased, if Meredith is to carry out the ideals of its founders. Each year the need of additional library and laboratory equipment makes itself more strongly felt, and higher salaries are demanded by experienced college-trained teachers. As $500,000 is generally recognized as the *minimum* endowment for a standard college, gifts to increase the endowment fund are especially needed.

No new buildings will be erected on this site for the reason that the Trustees have already voted to remove the institution to a larger campus. This change of site will be made at the earliest possible moment. Such a situation will present many opportunities for friends to assist in our equipment.

Among the demands will be:

1. New Dormitories.
2. Science Building.
3. Increase of General Endowment.
4. Endowment of Professorships.
5. Loan Fund.
6. Scholarships.*
7. Gymnasium.
8. Infirmary Building.
9. Library Building.
10. Music Building.
11. Laundry Building.
12. Pipe Organ.

Since many in the State are unable to make large donations, we must depend for the present mainly on legacies and numer-

* Income from two thousand dollars will endow a tuition scholarship; income from seven thousand dollars at six per cent will endow a scholarship covering all expenses in the literary course.

ous small gifts; hence we suggest the following forms to any desiring to make a bequest to the College in their wills:

I give and bequeath to Meredith College the sum of..... dollars, for the use and benefit of the said College.

I give and bequeath to Meredith College the sum of..... thousand dollars, to be invested and called the..... Scholarship (or Professorship).

I give and bequeath to Meredith College the sum of..... thousand dollars, to be used for a.....building.

Commencement, 1923

George W. McDaniel, D.D.,
Baccalaureate Sermon, Missionary Sermon.

Newell Dwight Hillis, D.D.,
Literary Address.

Degrees and Diplomas Awarded

Bachelor of Arts and Sciences

Allen, Jessie Estelle, A.B. ..... St. Pauls
Bowden, Margaret Louise, A.B. ..... Charlotte
Bowen, Annie Goulder, A.B. ..... Raleigh
Cobb, Lela Edna, A.B. ..... Gastonia
Deans, Nell Laurie, A.B. ..... Colerain
Duncan, Margaret Meadows, A.B. ..... Nathalie, Va.
Foreman, Banks, A.B. ..... Albemarle
Harden, Elizabeth Pullen, A.B. ..... Raleigh
Harris, Annie Wood, A.B. ..... Elizabeth City
Hocutt, Olivia Blanche, A.B. ..... Ashton
Horton, Lillian Myatt, B.S. ..... Raleigh
Jessup, Clara Mae, A.B. ..... South Hill, Va.
Kendrick, Elizabeth, A.B. ..... Raeford
Kendrick, Lois Ila, A.B. ..... Cherryville
Knight, Elizabeth Louise, A.B. ..... Chase City, Va.
Lineberry, Annie Ruth, A.B. ..... Raleigh
Livermon, Lydia Ruth, A.B. ..... Norfolk, Va.
Lowe, Alice Louise, A.B. ..... Chadbourn
Mays, Louise, A.B. ..... Portsmouth, Va.
Mays, Phyllis, A.B. ..... Portsmouth, Va.
Moore, Erma Marsh, A.B. ..... Winston-Salem
Owens, Velma Daphne, A.B. ..... Walstonburg
Parker, Josephine Waitt, A.B. ..... Raleigh
Pritchett, Barre, B.S. ..... Greensboro
Ruffin, Miriam Virginia, B.S. ..... Raleigh
Sawyer, Effie Godfrey, A.B. ..... Belcross
Smith, Lois Lurlene, A.B. ..... Seaboard
Spainhour, Ruby Sydnor, A.B. ..... Wilkesboro
Sullivan, Mary Elizabeth, A.B. ..... Pinnacle

Tuttle, Clarice Louise, A.B. ..... Wallburg
Underwood, Iola Thomasine, A.B. ..... Asheville
Ward, Annie Hope, A.B. ..... Bosley
White, Bernice Jeannette, A.B. ..... Winston-Salem
Wyatt, Margaret Elizabeth, A.B. ..... Winterville
Yelvington, Lorna Ruth, A.B. ..... Clayton
Young, Edith Mildred, A.B. ..... Fletcher

School of Music

Cox, Joscelyn, *Diploma in Organ* ..... Asheville
Johnson, Thelma, *Diploma in Public School Music* ..... Clinton
Paul, Fannie, *Diploma in Piano* ..... Wilson
Peele, Carrie Foy, *Diploma in Piano* ..... Roxobel
Penny, Pauline Russell, *Diploma in Public School Music* ..... Cary
Rowland, Florence Beulah, *Diploma in Voice* ..... Rocky Mount
Sentelle, Helen Rebecca, *Diploma in Public School Music* ..... Tarboro

Register of College Students

A.B. and B.S. Courses

Senior Class

Allen, Marion, B.S. ..... Lumberton
Beaman, Joyner, A.B. ..... Stantonsburg
Benthall, Nell Cropsy, A.B. ..... Woodland
Britton, Janie Azalia, A.B. ..... Vineland
Buffaloe, Ruth, B.S. ..... Garner
Cherry, Frances Mark, A.B. ..... Mount Olive
Covington, Andrea, A.B. ..... Wadesboro
Day, Phebe, A.B. ..... Boonville
Dixon, Vera, A.B. ..... Shelby
Earp, Elizabeth Barry, A.B. ..... Selma
Fleming, Margaret, A.B. ..... Greenville
Francis, Grace Allen, A.B. ..... Waynesville
Franklin, Mary Page, A.B. ..... Raleigh
Grubbs, Laura Edna, B.S. ..... Laurinburg
Haywood, Mary Frances, A.B. ..... Mount Gilead
Herring, Susie, A.B. ..... Cheng Chow, China
Horn, Marie Pattie, A.B. ..... East Bend
Howard, Frances Hunter, A.B. ..... Hickory
Howard, Mamie Lee, A.B. ..... Roseboro
Josey, Mary Powell, A.B. ..... Scotland Neck
Kimzey, Elizabeth, A.B. ..... Horse Shoe
Kluttz, Alice Margaret, B.S. ..... Asheville
Lowe, Ida Elizabeth, A.B. ..... Chadbourn
Martin, Beatrice, A.B. ..... Fuquay Springs
Murchison, Minnie Lambert, A.B. ..... Gulf
Nooe, Katherine Vannoy, A.B. ..... Statesville
Oldham, Mabel Elizabeth, A.B. ..... Wendell
Plybon, Helen Virginia, A.B. ..... Washington
Powell, Martha Whitaker, B.S. ..... Tarboro
Rainwater, Pauline, A.B. ..... Wadesboro
Reams, Susie Allen, A.B. ..... Morrisville
Sawyer, Elizabeth, A.B. ..... Belcross
Strickland, Gladys, A.B. ..... Dunn
Thompson, Tura, A.B. ..... Mars Hill
West, Mabel Moyer, A.B. ..... Wilmington
West, Wilma, A.B. ..... Warsaw

Junior Class

Alderman, Portia, A.B. ..... Pocahontas, Va.
Baity, Hazel, A.B. ..... Mocksville
Barker, Ruby, A.B. ..... Durham
Bobbitt, Catherine Wilder, A.B. ..... Louisburg
Bowers, Mary Brewer, A.B. ..... Wake Forest
Britton, Ruth Shaw, A.B. ..... Colerain
Brown, Gladys Blanche, A.B. ..... Blowing Rock
Covington, Mary, A.B. ..... Wadesboro
Crawford, Roberta Harris, A.B. ..... Goldsboro
Creech, Susan, A.B. ..... Goldsboro
Currin, Gladys, A.B. ..... Angier
Daniel, Elizabeth, A.B. ..... Wilson
Daniel, Iona Pearl, B.S. ..... Henderson
Dean, Lucretia Webb, A.B. ..... Louisburg
Durham, Margaret Moore, A.B. ..... Lumberton
Evans, Lillian Shanks, A.B. ..... Henderson
Foote, Bernice, A.B. ..... North Wilkesboro
Garrett, Juanita, A.B. ..... Sylva
Harris, Annie Fleming, A.B. ..... Mapleville
Harville, Virgie Lee, A.B. ..... Thomasville
Hatcher, Raeford, A.B. ..... Rose Hill
Higgs, Elizabeth, A.B. ..... Greenville
Hilliard, Emily Cole, A.B. ..... Warrenton
Hocutt, Naomi Hull, A.B. ..... Ashton
Kendrick, Alma Lula, A.B. ..... Cherryville
Marshburn, Sallie, A.B. ..... Maple Hill
McBrayer, Dorothy Suttle, A.B. ..... Shelby
Milton, Vera Pearl, B.S. ..... Wilmington
Morgan, Edith Lucinda, A.B. ..... Marshville
Moss, Bessie Lee, A.B. ..... Glenville
Owen, Leila Elizabeth, A.B. ..... Fulton, Mo.
Patterson, Velma, B.S. ..... Coats
Poplin, Velma Iola, A.B. ..... Norwood
Rickett, Winnie, A.B. ..... Andrews
Tatum, Mary Elizabeth, B.S. ..... Mocksville
Thomas, Mary Emma, A.B. ..... Cameron
Walton, Edna Earle, A.B. ..... Jacksonville
White, Margaret Virginia, A.B. ..... Edenton
Wilkinson, Rachel, A.B. ..... Belhaven

Sophomore Class

Abbott, Annabelle, A.B. ..... Elizabeth City
Alderman, Mary Elizabeth, A.B. ..... Alcolu, S. C.
Anderson, Fannie, A.B. ..... Rich Square
Andrews, Augusta Ware Webb Ford, B.S. ..... Raleigh
Ange, Fannie Mae, A.B. ..... Winterville
Arnette, Inez, A.B. ..... Sanford
Baines, Catherine, B.S. ..... Spring Hope
Banks, Blanche Louise, A.B. ..... Raleigh
Barnhardt, Pearl, A.B. ..... Concord
Barnwell, Daisy Belle, A.B. ..... Edneyville
Beavers, Jane Carlton, A.B. ..... Apex
Bell, Minnie Ballentine, A.B. ..... Pittsboro
Blalock, Grace, A.B. ..... Baskerville, Va.
Brooks, Jessie Mae, A.B. ..... Vass
Byrum, Gladys Lorraine, B.S. ..... Raleigh
Carroll, Lucile, A.B. ..... Wilson
Cavenaugh, Flora Mae, A.B. ..... Wallace
Dail, Katie Evelyn, A.B. ..... Edenton
Eagles, Margaret Lucile, A.B. ..... Walstonburg
Elkins, Elsie Earle, A.B. ..... Whiteville
Ezell, Edith, A.B. ..... Charlotte
Goode, Elaine, A.B. ..... Reidsville
Gulledge, Nannie, A.B. ..... Wadesboro
Hartsfield, Jennie Mae, A.B. ..... Wilmington
Haywood, Pearl, A.B. ..... Rockingham
Henderson, Margaret Ward, A.B. ..... Clarks
Herrin, Minnie Evanne, A.B. ..... Mount Pleasant
Hewlett, Bettie Herring, A.B. ..... Wilmington
Holloway, Lucy Inez, A.B. ..... Durham
Honeycutt, Minnie Edna, A.B. ..... Raleigh
Horne, Eunice, A.B. ..... Wilmington
Horner, Annie Virginia, A.B. ..... Hope Mills
Howard, Thelma Ruth, A.B. ..... Roseboro
Hunsucker, Alice Graves, A.B. ..... Winterville
Jackson, Bessie, A.B. ..... Winterville
Lane, Elinor Adair, A.B. ..... Auburn
Lineberry, Margaret, A.B. ..... Raleigh
Livermon, Martha, A.B. ..... Norfolk, Va.
Martin, Mary Blount, A.B. ..... Hickory
McClure, Nannette, A.B. ..... Inman, S. C.
Neathery, Josephine Grace, A.B. ..... Henderson

Newton, Theresa Agnes, A.B. ..... Kerr
Nicholson, Eula, A.B. ..... Newton
Oldham, Jessamine Davis, B.S. ..... Burlington
Overton, Margaret Evans, A.B. ..... Colerain
Pearce, Ruth Virginia, A.B. ..... Castalia
Powers, Mary Viola, A.B. ..... Maple Hill
Purnell, Elizabeth, A.B. ..... Franklinton
Stokes, Blanche Elizabeth, A.B. ..... Wilson
Strickland, Jessie Belle, A.B. ..... Dunn
Stroud, Hazel Leah, B.S. ..... Kinston
Taylor, Sarah Leigh, A.B. ..... Como
Townsend, Beatrice, A.B. ..... Fair Bluff
Wallace, Bessie, A.B. ..... Raleigh
Warrick, Leone Bailey, A.B. ..... Green Mountain
Wedding, Esther, B.S. ..... Raleigh
Wheeler, Margaret Ruth, A.B. ..... Providence, R. I.
White, Martha Elizabeth, B.S. ..... Hertford
Wilkins, Sallie Robert, B.S. ..... Watha
Wilkinson, Margaret Carey, B.S. ..... Belhaven
Woodall, Lucile, A.B. ..... Clayton
Yates, Dorothy, A.B. ..... Raleigh

Freshman Class

Alderman, Louise, B.S. ..... Pocahontas, Va.
Allen, Amanda, B.S. ..... Lumberton
Allison, Mary Fisher, B.S. ..... Sylva
Andrews, Mabel Lucile, B.S. ..... High Point
Arnette, Bertha Lee, A.B. ..... Sanford
Arnette, Odessa, A.B. ..... Wagram
Atkinson, Nancy Helen, B.S. ..... Clayton
Ayscue, Mary Annabel, A.B. ..... Carthage
Bagwell, Daisy Elizabeth, B.S. ..... Raleigh
Benthall, Geneva, B.S. ..... Woodland
Best, Ruth, A.B. ..... Stantonsburg
Blackwell, Bertelle, B.S. ..... Castalia
Blanchard, Kathleen, B.S. ..... Fuquay Springs
Bordeaux, Maude Elizabeth, A.B. ..... Chalybeate Springs
Bostic, Mary Carolyn, A.B. ..... Beulaville
Bowers, Maude Hunter, A.B. ..... Wake Forest
Boyce, Ruth Amelia, A.B. ..... Edenton
Brock, Maude Evelyn, B.S. ..... Elizabeth City
Brockwell, Mildred Eloise, B.S. ..... Raleigh

Broughton, Mildred Jackson, B.S. ..... Zebulon
Butler, Grace Margaret, B.S. ..... Bladenboro
Caine, Lucy Jane, A.B. ..... White Oak
Canady, Pearl, A.B. ..... Hope Mills
Cheek, Emily, A.B. ..... Sanford
Cheves, Delilah, B.S. ..... Bunn
Chitty, Velma Claire, A.B. ..... Murfreesboro
Collins, Hulder Ethel, B.S. ..... Raleigh
Cooke, Julia Mae, A.B. ..... Stantonsburg
Covington, Lena, A.B. ..... Wadesboro
Cox, Catherine Holt, A.B. ..... Raleigh
Crawford, Mary, A.B. ..... Goldsboro
Dale, Ira Bertha, A.B. ..... Morganton
Daniel, Rachel, A.B. ..... Wilson
Dark, Mary Frances, A.B. ..... Goldston
Davis, Mary Love, A.B. ..... Wake Forest
Davis, Ruby Kathleen, A.B. ..... Raleigh
Dawes, Sudie Charles, A.B. ..... Elm City
Dickens, Alma, A.B. ..... Whitakers
Doughton, Ivy Grace, B.S. ..... Laurel Springs
Dunlap, Grovene, A.B. ..... Ansonville
Eddins, Julia Virginia, A.B. ..... Palmerville
Epley, Charlie Mae, A.B. ..... Marion
Ferree, Inez, A.B. ..... Franklinville
Frazier, Thelma, B.S. ..... Raleigh
Frye, Jennie Cora, B.S. ..... Carthage
Gambill, Lena, A.B. ..... West Jefferson
Glenn, Mary, B.S. ..... Raleigh
Glosson, Nellie Gray, B.S. ..... Saxapahaw
Goodwin, Violet, B.S. ..... Washington
Griffin, Isabel, A.B. ..... Chapel Hill
Harden, Katherine, A.B. ..... Raleigh
Harris, Mary Alberta, A.B. ..... Gibson
Harris, Catherine Frances, A.B. ..... Wadeville
Hassell, Linda, B.S. ..... Clayton
Haywood, Margaret, B.S. ..... Mount Gilead
Herring, Mary Lee, A.B. ..... Cheng Chow, China
Hester, Vada, A.B. ..... Bladenboro
Hightower, Odessa, B.S. ..... Raleigh
Hobbs, Elizabeth, B.S. ..... Edenton
Hobbs, Maggie Mae, A.B. ..... Delco
Honeycutt, Genaria, B.S. ..... Clinton

Horner, Julia Elizabeth, A.B. ..... Hope Mills
Horner, Mamie Candice, A.B. ..... Hope Mills
Horton, Lila Page, A.B. ..... Zebulon
Howard, Anna Belle, A.B. ..... Blades
Jackson, Elsie Helen, A.B. ..... Cary
Jenkins, Sadie Alice, B.S. ..... Avondale
Jones, Laura Bagwell, B.S. ..... Raleigh
Jones, Mary Elizabeth, B.S. ..... Raleigh
Jones, Mary Lucille, A.B. ..... Red Oak
Kelley, Mozelle, A.B. ..... Bladenboro
Lane, Willa Dean, B.S. ..... Raleigh
Lanford, Nedra Elizabeth, A.B. ..... Roanoke Rapids
Lassiter, Margaret, A.B. ..... Rich Square
Lassiter, Mary Virginia, A.B. ..... Raleigh
Leary, Ruth Gehrmann, B.S. ..... Morehead City
Leonard, Paige, A.B. ..... Ramseur
Lilley, Ruth, A.B. ..... Fentress, Va.
Lineberry, Martha Foy, A.B. ..... Raleigh
McClure, Della, B.S. ..... Inman, S. C.
Marshall, Ellen Mae, A.B. ..... Chadbourn
Matthews, Hattie Verdelle, A.B. ..... Seaboard
Michael, Lillian Hyacinth, A.B. ..... Asheville
Montgomery, Norma Carroll, A.B. ..... Kannapolis
Moore, Mary Margaret, A.B. ..... Clinton
Morgan, Glennie Lee, A.B. ..... Marshville
Murchison, Virginia, B.S. ..... Gulf
Myers, Sybil, A.B. ..... Ahoskie
Naylor, Lucy, B.S. ..... Dunn
Nelson, Charlotte Ruth, A.B. ..... Raleigh
Nelson, Mary W., B.S. ..... Raleigh
Parker, Mary Marshall, B.S. ..... Henderson
Parrish, Clyda Eva, A.B. ..... Coats
Peacock, Carolyn A., A.B. ..... Raleigh
Peele, Sallie Prudence, A.B. ..... Lewiston
Perkinson, Lucy Eaton, A.B. ..... Wise
Poteat, Clarissa, A.B. ..... Shanghai, China
Rucker, Mildred, B.S. ..... Charlotte
Sample, Lelia Gertrude, B.S. ..... Elizabeth City
Saverance, Julia Hudson, A.B. ..... Timmonsville, S. C.
Sawyer, Clara, B.S. ..... Belhaven
Sawyer, Lillie Lorraine, A.B. ..... Belcross
Sawyer, Pauline, A.B. ..... Columbia

Sears, Swannanoa, B.S. ..... Raleigh
Seawell, Mary Robert, A.B. ..... Carthage
Sherman, Ruth Graham, A.B. ..... Henderson
Shoaf, Elsie Leen, A.B. ..... Linwood
Sparrow, Mary Elizabeth, A.B. ..... Hillsboro
Speer, Mary Lucile, A.B. ..... Boonville
Stafford, Lois Alice, A.B. ..... Hamlet
Stroud, Beulah Benton, A.B. ..... Kinston
Sullivan, Verna Belle, A.B. ..... Raleigh
Thomas, Beatrice Idoma, A.B. ..... Wilmington
Thompson, Helen Suitt, A.B. ..... Fuquay Springs
Townsend, Maie, A.B. ..... Lumberton
Trueblood, Mary, B.S. ..... Elizabeth City
Ward, Thelma, A.B. ..... Edenton
Webb, Maude Alma, B.S. ..... Mount Airy
Whitley, Ernestine, B.S. ..... Zebulon
Wilder, Hazel, B.S. ..... Louisburg
Wilson, Edna Cloyce, A.B. ..... Holly Springs
Winberry, Lena, A.B. ..... Richlands
Winberry, Sadie Mae, A.B. ..... Kellum
Wood, Reyna Roberta, B.S. ..... Mount Airy
Woodruff, Carolyn, B.S. ..... Seaboard
Woods, Nancy Amy, A.B. ..... Greensboro
Workman, Willie Mae, A.B. ..... Thomasville
Yarborough, Mary Elizabeth, A.B. ..... Raleigh

Specials

Boone, Hattie Ellen, A.B. ..... Murfreesboro
Johnson, Mary Lynch, A.B. ..... Raleigh

A. M., Columbia University

Little, Mary Louvenia, A.B. ..... Raleigh
Mercer, Carolyn Morton, A.B. ..... Raleigh
Moen, Mrs. Grace, A.B. ..... Raleigh
Trent, Janie Elizabeth, A.B. ..... Raleigh
Faulkner, Georgia Pearl, A.B. ..... Raleigh

Summary

SENIORS:		
Registered for A.B. degree	31	
Registered for B.S. degree	5	
Total		36
JUNIORS:		
Registered for A.B. degree	35	
Registered for B.S. degree	4	
Total		39
SOPHOMORES:		
Registered for A.B. degree	53	
Registered for B.S. degree	9	
Total		62
FRESHMAN:		
Registered for A.B. degree	82	
Registered for B.S. degree	46	
Total		128
Total registered for A.B. degree	201	
Total registered for B.S. degree	64	
Total number college classmen		265
Special	7	
Total irregulars		7
Students from other schools taking work in the colleges are as follows:		
From Art classmen	14	
From Music classmen	69	
From Music irregulars	10	
		93
Total		365

Register of Students

Art

Senior Class

Lancaster, Emma.....Battleboro
Nash, Elizabeth.....Elizabeth City

Junior Class

Clark, Monta Janie.....Troy
Kendrick, Novella Jane.....Cherryville

Sophomore Class

Bird, Virginia Dare.....Mount Olive
Bunn, Georgy Katherine Owen.....Spring Hope
deVlaming, Marion.....Roxboro

Freshman Class

Anderson, Alwayne.....Hayesville
Andrews, Martha.....Raleigh
Butler, Janie Mae.....Salemburg
Davenport, Mary Penelope.....New Bern
Penny, Virginia.....Raleigh
Turlington, Juanita.....Benson
Walton, Sadie Mae.....Jacksonville

Art Only

Allen, Mrs. Ruth Couch.....Raleigh
Best, Alyce.....Raleigh
Coburn, Mrs. Rosina.....Raleigh
Cole, Mrs.....Raleigh
Lane, James.....Auburn
McCullers, Nancy Bruce.....Garner
Nichols, Mrs. Lawrence Emmett.....Raleigh
White, Annie.....Raleigh

Summary

Seniors	2	
Juniors	2	
Sophomores	3	
Freshmen	7	
Total number college classmen		14
Art only	8	
Students from other Schools electing work in Art	5	
Students from other Schools electing work in Art History	19	
Students from other Schools electing Art Education	19	
		51
Total		65

Register of Students

School of Music

Senior Class

Boone, Mary Virginia, *Piano*.....Rich Square
Chaney, Margaret Lucile, *Public School Music*.....Wingate
Fleetwood, Elma, *Public School Music*.....Jackson
Fleetwood, Thelma, *Voice*.....Jackson
Fleming, Marie Celeste, *Public School Music*.....Manson
Gower, Geraldine Gladys, *Piano*.....Clayton
Grady, Annie Nursie, *Organ*.....Goldsboro
Heath, Mary, *Public School Music*.....Harmony
Holoman, Janet Whitfield, *Voice*.....Jackson
Honeycutt, Ruby Lee, *Public School Music*.....Raleigh
Lawrence, Anna Warren, *Public School Music*.....Fuquay Springs
Lawrence, Mary Lois, *Piano*.....Apex
Patton, Pauline, *Voice*.....Morganton
Rouse, Lillian Aileen, *Piano and Public School Music*.....Winterville
Shipp, Elsie Parker, *Public School Music*.....Durham
Taylor, Mildred Frances, *Public School Music*.....Rutherfordton
White, Frances Dorcas, *Voice and Public School Music*..Scotland Neck
Wilson, Louise, *Public School Music*.....Manson
Wilson, Naomi Utley, *Piano*.....Holly Springs
Wray, Mary Elizabeth, *Public School Music*.....Burnsville

Junior Class

Averitt, Hettie Irene, *Public School Music*.....Garner
Bunn, Mary Pearl, *Piano*.....Zebulon
Elkins, Annie Lillian, *Piano*.....Whiteville
Gibbs, Ola, *Voice*.....Marion
Harville, Ruby Elma, *Voice*.....Thomasville
Heatherly, Ruth, *Piano*.....Cooleemee
Hobbs, Sadie, *Public School Music*.....Edenton
Hollowell, Ethel, *Piano*.....Edenton
Lassiter, Mozelle, *Public School Music*.....Apex
McFarland, Burvelle, *Piano*.....Lynchburg, Va.
deVlaming, Isabel, *Public School Music*.....Roxboro

Sophomore Class

Biggs, Mary McMillan, *Piano*.....Lumberton
Blackstock, Marguerite, *Voice*.....Tyner
Butler, Georgia Alberta, *Voice*.....Bladenboro
Cox, Rannie, *Public School Music*.....Richlands
Currin, Mary Willard, *Public School Music*.....Henderson
Herring, Inez, *Piano*.....Stantonsburg
Herring, Myrtie Daniel, *Public School Music*.....Wilmington
Holmes, Daisy, *Piano*.....Farmville
Knight, Lucy Haywood, *Public School Music*.....Raleigh
Lewis, Suwanee Jessie, *Voice*.....Atkinson
Maynard, Edith, *Public School Music*.....Apex
O'Kelly, Mary, *Piano*.....Raleigh
Poole, Mildred Louise, *Piano*.....Clayton
Shields, Katherine, *Voice*.....Scotland Neck
Sikes, Ruth Janet, *Voice*.....Hartsville, S. C.
Tolar, Tasca Ellen, *Piano*.....Rennert
Tyner, De Lesline Elberta, *Voice*.....Lowe
Wall, Iola, *Organ*.....Lexington
Williams, Lena Mae, *Piano*.....Chapel Hill
Yelvington, Iris, *Public School Music*.....Clayton

Freshman Class

Allen, Louise Bruton, *Piano*.....Troy
Bailey, Margaret Sue, *Piano*.....Andrews
Banks, Mattie Esther, *Piano*.....Raleigh
Brewer, Alice Pearl, *Piano*.....Holly Springs
Britt, Louise Sallie, *Piano*.....Calypso
Brown, Annie Mae, *Piano*.....Goldsboro
Brown, Sarah Anna, *Public School Music*.....Macclesfield
Bush, Martha Elizabeth, *Piano*.....Edenton
Butler, Annie Grace, *Organ*.....St. Pauls
Cates, Bruce Reid, *Voice*.....Burlington
Cheek, Nell Rives, *Piano*.....Chapel Hill
Clifton, Jessie McGhee, *Piano*.....Cary
Cooke, Katherine Louise, *Public School Music*.....Elizabeth City
Cox, Gladys, *Piano*.....Manns Harbor
Currin, Willie Ruth, *Piano*.....Angier
Daniels, Mellie Pender, *Piano*.....Manteo
Dark, Ola Grace, *Voice*.....Goldston
Davis, Dorothy Leone, *Voice*.....Mount Airy
Elliott, Sarah Helen, *Voice*.....Tyner

Gill, Catrina, *Piano*.....Zebulon
Goodwin, Thelma, *Public School Music*.....Raleigh
Harrison, Marguerite, *Piano*.....Wake Forest
Hinton, Annie Thelma, *Voice*.....Jacksonville
Holland, Kathleen, *Piano*.....Dunn
James, Mabel Jurey, *Piano*.....Laurinburg
Jones, Mollie, *Voice*.....Red Oak
Jordan, Annie Mae, *Piano*.....Rowland
Lewis, Mary Ethel, *Piano*.....Fairmont
Martin, Mary Garnette, *Piano*.....Fuquay Springs
Matthews, Elise Fogle, *Voice*.....Elliott, S. C.
Mears, Ruth, *Piano*.....Forest City
Monroe, Rebecca Bynum, *Voice*.....Greensboro
Moody, Nora Frank, *Voice*.....Franklin
Morgan, Grace Evelyn, *Piano*.....Burlington
Moss, Mary, *Piano*.....Youngsville
Moye, Olivia Pearl, *Piano*.....Greenville
Nolan, Ione, *Piano*.....Lawndale
Patterson, Gladys, *Piano*.....Siler City
Prince, Julia Katharine, *Voice*.....Goldsboro
Pruette, Mary Sue, *Voice*.....Boiling Springs
Putnam, Fannie Jane, *Piano*.....Waco
Riggs, Sadie, *Piano*.....Apex
Simmons, Annie Laura, *Piano*.....Roseboro
Thomas, Sarah Elizabeth, *Piano*.....Morven
Tomlinson, Bessie, *Piano*.....Lucama
Tucker, Margaret Cone, *Voice*.....Greenville
Tyson, Myrtle Louise, *Voice*.....Georgetown, S. C.
Watson, Annie, *Piano*.....Rocky Mount
Weeks, Annie Lou, *Piano*.....Clinton
Woody, Lucille Raines, *Public School Music*.....Woodsdale

Irregulars

Bain, Alma, *Piano*.....Dunn
Ferrell, Willa Lenora, *Piano*.....Holly Springs
Jones, Edith Lucile, *Piano*.....Lumberton
Saunders, Glendora, *Piano*.....Lilesville
Self, Clara Adele, *Piano*.....Cherryville
Seligson, Sylvia, *Piano*.....Raleigh
Townsend, Rosalie Louise, *Piano*.....St. Pauls
Webb, Grace, *Piano*.....Shelby

Wilson, Reta Belle, *Piano*.....Roseboro
Woody, Lorene, *Piano*.....Denniston, Va.
Worsley, Mary Louise, *Piano*.....Rocky Mount
Wrenn, Essie Mae, *Piano*.....Southmont

Non-resident Students

Aiken, Sarah, *Piano*.....Fuquay Springs
Aldrey, Mary, *Voice*.....Raleigh
Bailey, Clellie, *Voice*.....Raleigh
Bond, Mrs. Elizabeth, *Piano*.....Raleigh
Bloodworth, Erin, *Violin*.....Raleigh
Brockwell, Mary, *Violin*.....Raleigh
Brown, Annie Hoover, *Piano*.....Raleigh
Buffaloe, Elizabeth, *Piano*.....Raleigh
Buffaloe, Pauline, *Violin*.....Raleigh
Busbee, Sarah, *Piano*.....Raleigh
Coburn, Mrs. Rosina, *Violin*.....Raleigh
Cole, Blonnie, *Violin*.....Raleigh
Cole, John, *Piano*.....Raleigh
Craven, Henry, *Violin*.....Raleigh
Covington, Ellis, *Piano*.....Raleigh
Curry, Sidney, *Piano*.....Raleigh
Davis, Warren, *Violin*.....Raleigh
Dillon, Grace, *Piano*.....Raleigh
Edwards, Mrs. Annie Bagwell, *Voice*.....Raleigh
Edwards, Julia Mae, *Voice*.....Raleigh
Ellis, Helen, *Voice*.....Raleigh
Ellisberg, Bernard, *Violin*.....Raleigh
Freeman, Genevieve, *Piano*.....Raleigh
Grantham, Mrs. Mary Harris, *Piano*.....Raleigh
Goodwin, Mrs. Sue Boyer, *Voice*.....Raleigh
Hardy, Mrs. Lecta, *Voice*.....Norlina
Haywood, Mabel, *Piano*.....Raleigh
Henson, Mrs. Ruth, *Piano*.....Raleigh
Horton, Evelyn, *Voice*.....Zebulon
Johnson, Lois, *Voice*.....Raleigh
A.B., Meredith College.
Johnson, Erby, *Violin*.....Raleigh
Jones, Mrs. Emma, *Voice*.....Raleigh
Kendall, Martha, *Piano*.....Raleigh
King, Robert Lee, *Violin*.....Raleigh

Lazarus, Frank, *Violin*.....Raleigh
Lazarus, Freda, *Piano and Voice*.....Raleigh
Lazarus, Irvin, *Violin*.....Raleigh
McLeod, Nancy Bruce, *Piano*.....Raleigh
Montague, Kathe, *Piano*.....Garner
Moen, Mrs. Grace, *Piano and Voice*.....Raleigh
Moore, Mrs. Flonnie Warren, *Voice*.....Raleigh
Morris, Esther Jane, *Violin*.....Raleigh
Neal, Mrs. Margaret, *Voice*.....Raleigh
Owen, Henrietta, *Voice*.....Raleigh
Petros, James, *Violin*.....Raleigh
Pitman, Mrs. Mary Dudley, *Voice*.....Raleigh
Privett, H. McNeil, *Voice*.....Wake Forest College
Reynolds, Lulie Snow Virginia, *Voice*.....Raleigh
A.B., Meredith College.
Sams, Mae, *Voice*.....Raleigh
Sams, Bessie, *Violin*.....Raleigh
Scruggs, Lillie Mae, *Piano*.....Raleigh
Sherron, Mrs. Harriet Bennett, *Voice*.....Raleigh
A.B., Meredith College.
Stevenson, Lina, *Voice*.....Raleigh
Strother, Hazel, *Violin*.....Raleigh
Terry, Ella, *Piano*.....Wendell
Turner, Elizabeth, *Violin*.....Raleigh
Warren, Rozland Morten, *Voice*.....Raleigh
Webb, James, *Violin*.....Raleigh
Wiggs, Mary, *Voice*.....Raleigh
Wingfield, Beulah, *Piano*.....Raleigh
Woodward, Mrs. Mary W., *Voice*.....Raleigh

Summary

SENIORS:

Registered for Diploma in Piano	5
Registered for Diploma in Organ	1
Registered for Diploma in Voice	4
Registered for Diploma in Public School Music	12
Total	22

JUNIORS:

Registered for Diploma in Piano	5	
Registered for Diploma in Voice	2	
Registered for Diploma in Public School Music	4	
Total		11

SOPHOMORES:

Registered for Diploma in Piano	7	
Registered for Diploma in Organ	1	
Registered for Diploma in Voice	6	
Registered for Diploma in Public School Music	6	
Total		20

FRESHMAN:

Registered for Diploma in Piano	32	
Registered for Diploma in Organ	1	
Registered for Diploma in Voice	13	
Registered for Diploma in Public School Music	4	
Total		50

Total classmen registered in each department of Music:

Piano	49	
Organ	3	
Voice	25	
Public School Music	26	
Total		103

Irregular students:

Piano		12

Summary of Students Not in Residence Taking College Music Only

Piano	21	
Violin	18	
Voice	25	
Total		64

Students from other schools taking College Music are as follows:

From college classmen		8
Final total		187

Final Summary Students Taking College Work

Classmen in college	265	
Special college	7	
Students from other schools taking one or more courses in the college	93	
		365
Classmen in Art	14	
Art only	8	
Students from other schools taking work in Art	5	
Students from other schools taking work in Art History	19	
Students from other schools electing Art Education	19	
		65
Classmen in Music	103	
Irregulars in Music	12	
College Music only	64	
Students from other schools taking work in College Music	8	
		187
Total		617
Deducting students counted in more than one school		152
Total		465

Summary by States

North Carolina	449
Virginia	7
South Carolina	4
Missouri	1
Rhode Island	1
China	3
Total	465

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Meredith College

QUARTERLY BULLETIN

1923-24

Commencement Number

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COMMENCEMENT PROGRAM

1924

FRIDAY, MAY 30

8:00 p. m.—Senior Class Play.

SATURDAY, MAY 31

4:00 p. m.—Senior Art Exhibit.
8:00 p. m.—Society Exercises.

SUNDAY, JUNE 1

11:00 a. m.—Baccalaureate Sermon at the Tabernacle Baptist Church.
8:00 p. m.—Missionary Sermon at the First Baptist Church.
John R. Sampey, D.D., Louisville, Ky.

MONDAY, JUNE 2

10:00 a. m.—Alumnæ.
12:00 m.—Meeting of the Board of Trustees.
1:00 p. m.—Alumnæ Luncheon, Woman's Club.
4:00 p. m.—Art Exhibit.
6:30 p. m.—Class Day Exercises.
8:30 p. m.—Annual Concert (admission by card).

TUESDAY, JUNE 3

10:30 a. m.—Commencement Exercises.
Address by William S. Abernethy, D.D.
Washington, D. C.

The Senior Class Play

The first event of commencement occurred on Friday evening, May 30th, when the members of the Senior Class presented Bernard Shaw's *You Never Can Tell* to a large and appreciative audience. The whole performance, which was under the direction of Dr. W. C. Horton, was a very creditable one. All the parts were well played, the seniors giving a sympathetic and pleasing interpretation of the rather difficult roles and handling well the clever Shavian philosophy of the lines. Perhaps the outstanding stars were Miss Elizabeth Nash in the role of Dolly Clandon, "a dainty inquisitive little creature" who delighted the audience with her naive speeches and charming manner, and Miss Susie Herring, who played the part of William, the waiter, with all the dignity and helpfulness that his position demanded.

An admission fee was charged and the proceeds went for the purchase of Meredith bonds, which the class presented to the college.

The cast of characters was as follows:

VALENTINE—*A five-shilling dentist*.....BEATRICE MARTIN
DOLLY CLANDON—*A dainty, inquisitive little creature*,
ELIZABETH NASH
PHIL CLANDON—*Dolly's twin who possesses "vast knowledge of human nature"*.....LOUISE WILSON
THE PARLOR MAID.....MABEL OLDHAM
MRS. CLANDON—*A woman of cultivated interests, and author of the Twentieth Century Volumes*.....FRANCES WHITE
GLORIA CLANDON—*An attractive incarnation of haughty high-mindedness*.....MARY POWELL JOSEY
FERGUS CRAMPTON—*An ill-tempered, highly nervous and sensitive old gentleman*.....MINNIE MURCHISON
FINCH MCCOMAS—*A man of more than average professional capacity and responsibility*.....MARTHA POWELL
WILLIAM—*A cheerful waiter whose encouraging presence lends assistance, though "you never can tell"*.....SUSIE HERRING
JOE—*Assistant waiter*.....NELL BENTHALL
MR. BOHUN—*A lawyer whose specialty is being right when others are wrong*.....LILLIAN ROUSE

The Art Exhibits

Many pictures, arresting and satisfying, were included in the diploma exhibits of Miss Elizabeth Nash and Miss Emma Lancaster, May 31, 1924. Miss Nash's "examination" in oil painting, composed entirely without help from the teacher, was a *Study of Bitter-Sweet,* showing the hand of an artist fond of quiet color and of analogous harmony. On a dark blue cloth stood a small pitcher holding bitter-sweet, lighted up by a tall candle that revealed also a bronze Buddha beside some softly gleaming beads—just enough contrast there to make the composition interesting. *A Study of Sunlight on Gladiolus* gave the real vibration filtering in aslant the window. *From a Laboratory* brought out the lights and reflections—pink, blue, orange—on glass bottles grouped beyond an inconspicuous skull. Here the color scheme was complementary. "From memory" there was a striking silhouette effect in orange and dark blue of a *Carnival at Fayetteville. Sunlight on Christ Church* revealed "atmosphere"; and equally effective was a transparency of *Raleigh's Skyline,* as viewed from the studio window at evening. In the latter painting, against an indigo sky rose the black dome of the capitol and the cock-crowned steeple of Christ Church. An orange moon shining beyond the spire was matched by two brightly lighted orange windows near to earth. Among the pastel paintings there was one "from memory" that was restful in both tone and quality: *Off Nag's Head,* a study of pale blue waves and sky. *For Cream Room With Mulberry Hangings* showed a jar with tiny chrysanthemums, blending into the background of a soft curtain—all betokening a genuine feeling for restraint. *Dr. D. C.'s Swimming Pool,* though sketchy, was delightfully clear—water, reflections, and brush-covered hill-side. Conspicuous among the designs in the crafts was that for a tile: three quaint, lengthwise-striped fishes swimming in a circle in a marvelous gray-green-brown sea.

Miss Emma Lancaster's *Diploma Composition* was an oil painting of orange lantern-flowers in a blue vase, with a copper teapot and an ornamental cup and saucer by way of accessories. The arrangement was not circular in design, yet the very irregularity was pleasing. Her *Analogous Harmony*—jonquils and chrysanthemums in a dark jar—showed a skillful use of high lights. *Flowers After the Dutch Manner,* grouped roses, zinnias, larkspur and golden-rod in charming subordination one to another. In Miss Lancaster's *Outdoor Sketches,* most noteworthy was a bit of country road near Raleigh, as well as *Autumn Fields,* also in the neighborhood of the city. An attractive Poster Ad was one for *Oak City Laundry*—a view of trees as seen from the studio window—treated in a decorative way; masses of yellow, brown, and green stood out forcefully against an orange sky. As an illustration for the College Annual, a pen-and-ink drawing called *Seniors* represented one lone cap-and-gown figure standing at the highest point of a curving bridge, a heavy tree shading the road behind, and a radiant landscape inviting toward the future.

The regular work of the School of Art was on exhibit Monday, June 2, 1924. Among the many delightful pictures may be mentioned a few by the Juniors. *Flowers After the Dutch Manner,* an oil painting by Miss Monta Clark, showed good arrangement, with mellow tones. Her *Mountain Beauties* revealed rosy apples, one partly wrapped in paper—very real in effect. Miss Georgy Bunn gave interesting life-sketches, and her *Wistaria on Our Campus* brought out in a fascinating way the sunlight filtering through the trees. A study of fleur-de-lis and snow-balls, by Miss Novella Kendrick, was an attractive arrangement, broadly handled.

Mrs. Coburn's more mature work was clearly seen in her oil painting of dogwood blossoms and in her Batik-dyed wall-hanging.

The work of the other students in the department was promising, and the china showed the usual finish that Miss Noble requires of her students.

Society Night

On Saturday evening, May 31, at eight o'clock, the annual Society Night program was carried out, beginning with the processionals by the student and alumnæ members of the two societies. The Astrotekton Society marched in at the right side of the auditorium singing the society song. The Philaretian Society formed a similar procession at the left side of the auditorium.

Miss Nell Benthall, president of the Astrotekton Society, welcomed those present in a few well-chosen words. A piano selection by Miss Virginia Boone and a vocal solo by Miss Pauline Patton followed. Next Miss Mabel Oldham, president of the Philaretian Society, introduced the speaker of the evening, Dr. D. B. Bryan, of Wake Forest College. Dr. Bryan made an interesting talk on the theme or text:

"Be good, sweet maid,
And let who will be clever."

He developed the thought that goodness and cleverness are not at all incompatible, as the quotation seems to suggest. Clever people, he said, should be able to attain to the highest type of goodness, and college graduates should strive to be both good and clever.

The presentation of the essay medals is always one of the most interesting features of Society Night. This year it was made doubly so because the donors of the two medals, Dr. Carter, of New York, and Dr. Bowling, of Durham, were present. Dr. Carter, a former resident of Raleigh, pictured an interesting contrast between the Raleigh of his young manhood and Raleigh of today in his talk presenting the Carter-Upchurch medal to Miss Tura Thompson of the Astrotekton Literary Society. In a brief but interesting speech Dr. Bowling awarded the Minnie Jackson Bowling medal to Miss Susie Herring of the Philaretian Society.

Miss Gertrude Royster, physical director, then presented the cup for class basketball championship and the monograms and letters for achievement along athletic lines. The Freshman Class won the basketball cup, as well as the tennis championship.

During the evening the new members of the Honor Society were welcomed by Miss Joy Beaman, and those achieving honors in reading were announced by Miss Nell Benthall. For the first time *The Acorn* awarded a prize for the best short story written during the year. This was won by Miss Raeford Hatcher.

With the singing of Alma Mater as a recessional and an informal reception in the college parlors, the Society Night program for 1924 ended.

Commencement Sunday

SUNDAY MORNING

ORDER OF SERVICE

TABERNACLE BAPTIST CHURCH

ELEVEN O'CLOCK

Organ Prelude—"Cantique D'Amour".....*Wendt*

Hymn 23—"When Morning Gilds the Skies".....*Barnby*

Invocation—DR. CHARLES GREAVES.

Anthem—Gloria .....*Buzzi-Peccia*

Scripture Lesson—DR. JOHN R. SAMPEY.

Prayer—DR. JOHN R. SAMPEY.

Hymn 344—"Stand Up for Jesus".....*Webb*

Offertory—"I Will Call Upon the Lord".....*Chaffin*

MISS GOLDINA DE WOLF LEWIS and MISS ALICE STITZEL

Baccalaureate Sermon—JOHN R. SAMPEY, D.D., Louisville, Ky.

Anthem—"Hallelujah Chorus" (from *Messiah*).....*Handel*

Hallelujah! for the Lord God omnipotent reigneth!
The kingdom of the world is become the kingdom of our Lord and of
His Christ; and He shall reign for ever and ever,
King of kings and Lord of lords. Hallelujah!

Benediction.

Organ Postlude—"Grand Chorus".....*Guilmant*

Dr. Sampey was introduced by Dr. Charles E. Brewer, president of the college.

"How could the author of the letters to the Hebrews convince his people that they should not forsake the religion of Christ for Mosaism?" challenged Dr. Sampey, taking his text from Hebrews, 2:10, "For it became him, for whom are all things, and by whom are all things, in bringing many sons unto glory, to make the captain of their salvation perfect through sufferings.

"He had to prove that our Saviour was made perfect through his sufferings. In what respect was He made perfect? He was made Lord High Priest in one single priesthood that lasts forever; He was made perfect as the Son of God; He was made perfect as our helper, and He was made perfect as our Saviour by suffering.

"Christ, in becoming the Lord High Priest of our salvation, became the priest and the victim, for the blood of no one else could have been given for atonement. If he had not suffered He could not have sympathized with us. He now understands us and our temptations from His own experience.

"He was made perfect as the Son of God when, in the Garden of Gethsemane, He wrestled with the agony of the cup of shame, and finally, as in His agony the drops of blood fell from His brow, He said, 'Thy will be done.' Christ was not a coward, He was the bravest man that ever lived. The agony that He wished to be spared was not the suffering on the cross, it was the sin of the whole world which He was taking upon Himself.

The Sonship is perfect because He chose to take the cup for you and me.

"Christ was made perfect as our helper. Let us forget for a moment the Old Testament conception of the High Priest, and think of our helper. For us, Christ endured the suffering of the cross and the ignominy of a shameful death, but in doing it He became the master of death and banished all fears of death for us. He took away all terrors of the tomb, and gave us evidence and proof of resurrection. It was the greatest moment in human history when Christ made a servant of death.

"Lastly, Christ was made perfect as our Saviour by suffering. But for the crucifixion, and the human suffering that He endured, Christ would have been but another great prophet or teacher. He could not have been our Saviour."

In the evening Dr. Sampey, speaking from Matt. 9:36, made an appeal to the graduates for the dedication of their lives to Christian service.

SUNDAY EVENING

Order of Service

First Baptist Church

eight o'clock

Organ Prelude—Cantilene Pastorale.....*Guilmant*
Hymn 783—"Ten Thousand Times Ten Thousand".....*Dykes*
Invocation—Dr. Charles E. Maddry.
Anthem—"Hear My Prayer".....*Mendelssohn*
Soloist, Miss Alice Stitzel
Scripture Lesson—Dr. John R. Sampey.
Prayer—Dr. John R. Sampey.
Hymn 795—"O Mother Dear Jerusalem".....*Ward*
Offertory—"They That Put Their Trust in the Lord".....*Brown*
Miss Goldina de Wolf Lewis
Missionary Sermon—John R. Sampey, D.D., Louisville, Ky.
Anthem—"Angel Voices Ever Singing".....*Marzo*
Benediction.
Organ Postlude—"Pontificale Marche".....*Lemmens*

The Meeting of the Alumnae Association

For several years the sessions of the Alumnæ Association have been growing in interest and importance. This year the meeting was held Monday morning, and for the first time was open to the public. Miss Mary Ferrell, 1916, presided. Dr. Brewer, in behalf of the college, welcomed the alumnæ and friends. The main feature of the occasion was the address given by Miss Sophie Lanneau, of the first graduating class, 1902. Miss Lanneau, who is a missionary in China, spoke on "The Chinese Woman in the New Tide of Thought." She discussed the effect on the educational, economic, and social status of the Chinese woman of the Renaissance which is taking place in China. It was a very forceful, illuminating presentation of a vital subject.

Several alumnæ gave in a few minutes fascinating glimpses of their various professions. Dr. Bessie Lane, 1911, spoke for the medical profession. Miss Rosa C. Paschal, 1902, represented the academic realm, and Miss Harriet Herring, 1913, the industrial. Mrs. B. B. Everett spoke for the large number of home-makers and mothers in the association.

The vocal and piano solos of Miss Frances White, 1924, and Miss Ruth Goldsmith, 1921, added greatly to the program.

After the public meeting the association held its annual business meeting. The following officers were elected:

President—Mary Lois Ferrell, 1916.

Vice-President—Lois Johnson, 1915.

Recording Secretary—Dora Cox, 1908.

Corresponding Secretary—Ellen Dozier Brewer, 1918.

Treasurer—Minnie Gosney, 1914.

Alumnæ Editor of the *Twig*—Mrs. Wilbur Betts, 1922.

Following this was a delightful three-course luncheon at the Woman's Club. After the toasts, the reunion classes, 1904, 1914, 1919, and 1922, were recognized. The earliest and latest were represented by Mrs. R. N. Simms, 1904, and Miss Beth Carroll, 1922, who in a few minutes gave the point of view of twenty years and of two years out of college.

Class Day Exercises

As a pleasing innovation to former custom, the Class Day Exercises of the graduating class were held at six-thirty in the evening on the college campus. The clear blue and white sky, faintly tinted by the setting sun, the great spreading trees, and slightly rolling greensward furnished a splendid background for the ivy-covered trellis of the stage, upon which the Seniors gave their performance. Headed by their president, Mabel West, and wee mascot, Donald Bunn, the youthful son of Mrs. Maude Davis Bunn, who bore the class colors, lavender and purple, on a tiny cane, the class of '24 passed between the long rows of green and white-clad Sophomores singing the traditional daisy chain song of the even classes. The Seniors wore charming frocks of delicately-shaded lavender, and carried miniature nosegays of lavender and purple flowers. Following an exchange of songs between the Seniors and Sophomores, the graduating class sang greetings to the class of '22—a goodly number of whom were present—who also responded with a song.

The first act of the exercises portrayed the class as sailors launching out, four years previously, upon Meredith's stream of knowledge, under the guidance of the Spirit of Green and White, symbolizing the Spirit of Joy—a role played by Janet Holoman. In succession followed the reminiscences of Sophomore pranks, and of their accepting, as Juniors, the Spirit of Love as their ruling genius, Pauline Patton representing this guardian angel. The fourth act revealed the class somewhat chastened as well as enriched by their voyage through college. Evidence of unconcealable sadness was displayed in the dedication of the Class Day programs to the memory of a beloved class-mate, Dorothy Tower.

In accordance with tradition, the testator, Helen Plybon, read the last will and testament of the class; and following this occurred the most significant feature of the exercises, the president's presentation of the class gift to Meredith—a splen-

did oil portrait of Dr. Brewer—and its acceptance by Mr. W. N. Jones, chairman of the trustees. As the shadows of twilight gathered and a star or two came out overhead, the Seniors sang their farewell song to Meredith; and then, assisted by the Sophomores, they completed the Class Day program, as usual, with the *Alma Mater*.

The Annual Concert

The commencement concert given on Monday night in the College Chapel, under the direction of Dr. Dingley Brown, was one of the most enjoyable events of the commencement season.

The program was selected to show well the aims and work of the music department, and it was rendered in a most creditable manner.

A chorus of sixty voices sang the Bridal Chorus by Cowen for the opening number, and it was exceedingly well done both as to tone quality and expression.

The vocal numbers were most delightful. The first, A Song of Provence, by Dell 'Aqua, was rendered by Janet Holoman, whose clear, sweet, lyric soprano voice lent itself most beautifully to this selection.

Violin Ensemble, by Papini, was rendered by the pupils of Miss Nelson. They showed splendid training; the youthful members who took part in this number excited the keenest interest, and their playing was greatly appreciated by the audience.

The first piano number, Foulasie Rigoletto, by Verdi-Liszt, gave ample opportunity for the display of the ability of Geraldine Gower, who plays with a fine musical feeling that makes her numbers delightful.

The second voice number, Caro Nome Che El Mio Cor, by Verdi, was particularly well done by Pauline Patton. The appealing quality of her voice, her charm of manner and fine interpretation added much to this difficult number.

One organ number, Angelic Chorus, by Clark, played by Annie Grady, showed her ability in interpretation and in pedal work.

Mary Brockwell rendered the violin solo, Canzonetta, by D'Ambrosio, in a most artistic manner.

The vocal solo, Il Va Venir, by Halvey, was sung by Frances White. The rich, full quality of her tones, her poise, and dramatic ability in the interpretation of this number portrayed her splendid ability as a singer.

The second piano number, La Camponella, by Liszt, was played by Mary O'Kelly, one of the younger pupils. Her playing showed careful attention to details; her clear light tones and octave work were especially commendable. The closing number, Trees, by Ware, was a fitting climax. The chorus sang this with fine expression, under Dr. Brown's direction.

Misses Goldsmith and Crawford, of the music faculty, contributed no small part by their artistic accompaniments.

Commencement Exercises

Organ Prelude.

Hymn 8—"Crown Him with Many Crowns".....*Elvey*

Invocation—J. L. Peacock, Ph.D.

Anthem—"Gloria" .....*Buzzi-Peccia*

College Choir

Address—William S. Abernethy, D.D.,
Calvary Baptist Church, Washington, D. C.

Presentation of Diplomas and Conferring of Degrees.

President's Address to the Graduating Class.

Anthem—"Angel Voices Ever Singing".....*Marzo*

College Choir

Presentation of Bibles—O. L. Stringfield, D.D.

Report of President of Board of Trustees.

Hymn 935—Alma Mater.....*Vann*

Benediction—J. L. Peacock, Ph.D.

Graduating Class

BACHELOR OF ARTS

Muriel Joyner Beaman
Nell Cropsey Benthall
Janie Azalia Britton
Frances Mark Cherry
Andrea Covington
Phebe Day
Vera Katherine Dixon
Elizabeth Barry Earp
Margaret Fleming
Grace Allen Francis
Mary Page Franklin
Frances Haywood
Susan Ryall Herring
Mamie Lee Howard
Mary Powell Josey
Gertrude Elizabeth Kimzey
Ida Lowe
Beatrice Rowe Martin
Minnie Lambert Murchison
Katherine Vannoy Nooe
Mabel Elizabeth Oldham
Helen Virginia Plybon
Pauline Rainwater
Susie Allen Reams
Elizabeth Knight Sawyer
Gladys Strickland
Tura Grace Thompson
Mabel Moyer West
Mary Wilma West

BACHELOR OF SCIENCE

Ruth Henrietta Buffaloe
Edna Grubbs
Alice Margaret Kluttz
Frances Hunter Howard
Martha Whitaker Powell

ART

Florence Emma Lancaster
Sarah Elizabeth Nash

MUSIC (PIANO)

Mary Virginia Boone
Geraldine Gower
Mary Lois Lawrence
Lillian Aileen Rouse
Naomi Utley Wilson

MUSIC (VOICE)

Thelma Fleetwood
Janet Whitfield Holoman
Pauline Patton
Frances Dorcas White

MUSIC (ORGAN)

Annie Nursie Grady

MUSIC (PUBLIC SCHOOL)

Margaret Lucile Chaney
Elma Fleetwood
Marie Celeste Fleming
Mary Heath
Ruby Lee Honeycutt
Anna Warren Lawrence
Lillian Aileen Rouse
Elsie Parker Shipp
Mildred Frances Taylor
Frances Dorcas White
Louise Adelaide Wilson
Mary Elizabeth Wray

The Baccalaureate Address

Dr. Abernethy spoke to the graduating class on the meaning of education. "Who is the educated person? Is it he who possesses a college diploma and has a few degrees? Is he the person who knows dates and facts? It does not require much brains to get a college diploma. A fair amount of intelligence, health, and ambition will secure a degree from any college. The person who is educated is the person who has learned to live.

"The scientist says that death is a falling out of correspondence with the outside world. Just so is life—a coming into correspondence with the outside world, and the more fully do we relate ourselves to it, the more fully do we live.

"Life is after all a matter of adjustment—adjustment in four particulars. First, we must learn to adjust ourselves to our fellow-men. Almost two thousand years ago Paul advised his friends to live together loving each other. That was a long time ago. How much more we know today! What smart people we are! And yet we have not learned to live together.

"There isn't a greater responsibility that confronts the young people of today than that of developing a peace consciousness, that another such war as we have been through in this generation will be impossible. Such a possibility will not become a reality through a pacifism that objects to war on all grounds. It will become a reality only when we have learned to talk and live such beliefs as the one expressed by Warren Harding when he stood on the dock at Hoboken, and seeing the tier on tier of caskets brought back from France, declared, 'It must never happen again.'

"In the second place, we must learn to adjust ourselves to circumstances. 'No man liveth to himself.' When we make the proper adjustment to circumstances we wake up some day to find we have stumbled upon the happiness we have sought so long. Abraham Lincoln's advice to the worthless brother who wished to seek prosperity in another State was, 'Dig in

where you are.' A young man's life consisteth not in the abundance of things he possesseth.

"We must learn to adjust ourselves to our tasks. Life is made up of work, and a man's happiness is made in a large measure 'by the attitude' he takes towards that work. We can't always do the thing we like, but we can always like the thing we do.

"Finally, we must learn to adjust ourselves to our God. We have about the same raw material that people of every age have had to work with, but we are making new patterns, and adjusting them to new conditions. We must realize that without the help of God no pattern and no adjustment will be complete and perfect."

After Twenty-five Years

(The President's Address to the Graduating Class.)

This is a day in your experience that will be remembered. It is a glad day. It marks the culmination of your four years of study in college. These four years have required no little labor on your part. There may have been some disappointments and anxieties, too. Let us rejoice that along with the toil and the disappointments and the anxieties there has come, also, the thrill of victory and achievement. Every experience in life, whether of disappointment or of achievement should fit us all the better to meet the issues just ahead. All of your host of friends—faculty, students, alumnæ and others—are rejoicing with you and welcoming you to the larger field that opens before you today.

This occasion has peculiar interest for another reason—it marks the close of the first quarter of a century in the history of our beloved institution. In view of this fact I have felt that you would be interested in a brief review after twenty-five years. Opening its doors for students on September 27, 1899, it has enrolled nearly four thousand regular students and gradu-

ated five hundred and eighty-two. These results have gone beyond the fondest hopes and expectations of our friends and supporters.

The foundations of Meredith College were laid by men and women who were moved by a sublime and unswerving faith in God. On one acre of ground and in one building the Baptist Female University was started. The building had capacity for fewer than ninety students after proper space was allowed for classrooms and various administrative purposes. Only people of unflinching faith in the leadership and power of God could have ventured on such a program. The developments of twenty-five years, however, have thoroughly demonstrated the validity of their faith and vindicated the program then initiated.

That program called for heroic sacrifice that cannot be estimated in money, though such donations in many cases were truly sacrificial. But the founders of Meredith College encountered an even greater obstacle than poverty—it was indifference. Education in those days did not have the place in the thought and affections of our people which it enjoys today. There was no educational conscience such as we have now. That this was not confined to the Baptists is seen in the meagre support the State gave to its educational system, including its institutions of higher learning. This indifference has fortunately given way by degrees until now there is positive and abounding enthusiasm for schools, and our Baptist forces have caught the contagion. The fact that large sums of money have been appropriated for our State schools of all grades, both for equipment and for support, has reacted favorably from a financial point of view upon our denominational schools. At the same time it should be said our denominational schools have had a wholesome reaction on the spirit of our State schools.

In spite of poverty and indifference the founders of Meredith College began with the highest ideals, both of scholarship and of religious service, and each succeeding year has seen a sympathetic adherence to those ideals. The controlling purpose in the establishment of the college was to give to our young women

opportunities for scholastic training equal to the best that were open to our young men. It has required firm resolution on the part of trustees and administrations to follow faithfully this program. Protests have at times been lodged against it but results have justified the policy in the recognition given our work and our diplomas. It may not be improper to mention some of the benefits you enjoy in common with others who have cast their lots with us.

There is, first, full recognition by our State Department of Education of the standard character of the work done here. This recognition involves the endorsement of our courses of study, our teaching staff, our equipment for giving the courses offered, as well as of our fidelity in the administration of our printed requirements for entrance and for graduation.

Again, in the transfer of credits received in Meredith College to established institutions everywhere, the exchange is on the basis of hour for hour, class for class.

For post-graduate work our graduates are received everywhere application has been made on a simple statement that they have received our degree. Within the last few years more than a score of our graduates have taken the Master's degree in one year from Northern universities. Each year Meredith College has had its representatives—one to four of them—in such institutions.

In 1921 Meredith College was received as a member of the Association of Colleges and Secondary Schools in the Southern States. This association is the recognized regional standardizing agency of this section, and membership in it is required in order for an institution to be regarded as a standard college.

Meredith College, at the recent meeting of the American Association of University Women, was given fullest endorsement and recognition by that body. This means that those who hold our degrees are eligible for membership in the organizations of college and university women whether local or national. No limitation of date is imposed but those holding our degrees of any date since the beginning have this privilege.

This esteem in which the college is held has not come as a result of the last few years solely. In the very beginning the foundations were laid, and through all the years of its existence the developments have followed one another in an unbroken and logical succession. One aim, one ideal, has controlled all the while, namely, to give our young women courses of study representing the best thought in educational circles, and diplomas that would command respect. It was felt that only in this way would the institution fulfill its mission and deal honestly with its patrons. There is every assurance that this policy has the endorsement of our entire constituency.

But in the founding of Meredith College and in its subsequent development there have been set forth the highest ideals of Christian character. Several motives may operate in the quest for education. There is the "bread and butter" motive which prompts some to seek an education because it contributes to the making of a living. This was discovered more particularly during the period when recognition was given to the so-called learned professions. It was felt that the lawyer, the physician, the teacher, the preacher needed the training of the schools because it made him efficient in his specialty, and therefore he could not very well ply his trade without it. To a certain extent that motive persists at the present time, and it is not an unworthy one. But it is not the highest motive. Others are moved by a desire to be able to enjoy life, to be able to appreciate the best there is in life—in elevated and wholesome social life, in good literature, in art, in music. This is a worthy motive, but it, too, has an element of selfishness.

Meredith College urges what is thought to be the highest ideal and motive in education, namely, education for Christian service. Assuredly it is necessary for one to be efficient in his specialty and to be able to appreciate the best in life, in literature, in art, in music, in order to fulfill his God-given mission, but all of this is ennobled by a well-defined motive to serve one's day and generation. How well our College has succeeded in having its students permeated with this spirit it is impossible

to compute or set forth in figures. We do recognize the Meredith spirit, and discover its vitalizing power. No one can go through its curriculum for four years, or even for one year, without feeling its transforming and renewing effect. Up to the present time fourteen have gone to foreign fields to carry the glad tidings of salvation. Four of you are planning to enter that great high calling. Another one, a member of this class, was planning to give her life to the relief of the sick and suffering on a foreign field, but God in His providence called her to Himself before she could complete her training. There are fifteen in the Volunteer Band in the student-body of the year now closing. Multitudes of others are giving themselves in an unselfish way to work in the homeland—as home missionaries, pastors' assistants, Sunday School teachers and officers, and are active in word and deed in promoting the Kingdom of God in home-making and community building. Such results are achieved by a firm belief in the Holy Scriptures and in the revelation they give for our instruction and guidance and comfort—in the revelation they give of Jesus Christ—in the salvation He came to provide, in the standard of life He set up.

It is an interesting fact that the beginning of the second quarter of a century finds Meredith College facing conditions in many ways comparable with those that obtained at its founding. The "New Meredith" or the "Greater Meredith" is now our great concern. By these terms is not meant a new or greater spirit or higher ideal. The institution would suffer immeasurably if the spirit and traditions of the old Meredith were not perpetuated on the new site—if there should not be an incarnation of these in the new buildings and equipment which it is proposed to provide. Meredith is to be "new" and "greater" only in its equipment—in its capacity to accommodate more students—in the facilities for doing well the work of a college—in its opportunity to send forth in larger numbers trained Christian workers and leaders.

The proposition of the trustees of Meredith College to remove to a larger site and build a new plant was heartily endorsed by our Baptist State Convention. To make it possible to effect such a transfer the Convention authorized the sale of bonds to the amount of $750,000. This sum added to that to be derived from the sale of the present site is estimated to provide a building fund of not less than one million dollars. This may seem to be a very large sum and, by many, to be entirely adequate. It is not out of place here to utter a word of caution. One million dollars will not build our plant complete and of fireproof construction for five hundred boarders. But it will enable the Trustees to construct living quarters, library and executive offices out of such materials, and if necessary other buildings can be of temporary construction. Since the Convention has in this generous fashion put the seal of its endorsement upon the program of enlargement, is it too much for us to hope that friends may be discovered who will have that God-given combination of means and vision and open their treasures for this noble enterprise?

Young women of the class of 1924, your Alma Mater brings to you a wonderful heritage in development of mind, in widening of horizon, in deepening of sympathy, in enrichment in spiritual life. This heritage comes to you through the devotion and sacrifices of far-seeing men and women who planted this institution and have nurtured it hitherto. In the crisis which now confronts the Old Mother appeal is made to you and all others who have been trained at her feet to give to her of your thought and substance, that her future may be no less fruitful and helpful than her past has been; that we of the present may prove ourselves in prayer, in faith, in vision, in sacrifices worthy of those who have spent themselves for her sake.

Report of President Board of Trustees

Mr. W. N. Jones, President of the Board of Trustees, made the following report:

"I do not deem it necessary to make any detailed report or statement at this time of the affairs of the College. It may be stated, however, that the College has made steady progress since it commenced in 1899 to the present time.

"I will only make a comparative statement for the year just closing and the year preceding. These years indicate the previous years as to its progress, except that I consider the last year the best the College has ever had.

"Last year the endowment of the College was $407,000 and this year it amounts to $410,000, a gain of $3,000 in round figures. The reason it is not greater is because the money coming in from the $75,000,000 Campaign for this year by agreement was to be applied on buildings and grounds for the new College site—amounting in round figures to $27,000—in other words, our endowment would have been increased in round figures $30,000 but for payment on the new site.

"As to the patronage of the College, last year the College had 407 College students; this did not include 138 students in Mrs. Ferrell's Primary Music Department; these primary music students make 542 in all. This year the College has 465 students besides 140 students in Mrs. Ferrell's department, making 605 in all. The difference in the College students this and last year is 58.

"Our capacity to take more boarding students has already reached the limit. The capacity of the College to take boarders is 328. The College has now for next year applications for 320, which lacks only 8 of reaching the capacity of the College before the present session has ended.

"You can see, therefore, the necessity of enlargement and the purchase of a new site, and the erection thereon of new buildings in order to meet the necessities of the College for expansion.

"The denomination and the College are now doing all they can to make this enlargement; the site has been purchased and paid for and plans are now being prepared by the architects, and the work will commence this summer in the erection of new buildings. The College hopes to be ready for enlarged patronage by the fall of 1926. To do this it will need the help of all its friends from bonds and every other source."

Honor Roll

SPRING SEMESTER, 1923-24

First Honor

Beaman, Joyner
Bowers, Mary
Covington, Andrea
Dail, Katie
Day, Phebe
Dixon, Vera
Earp, Elizabeth
Ferree, Inez
Fleetwood, Elma
Fleetwood, Thelma
Grubbs, Edna
Hatcher, Raeford
Herring, Susie
Higgs, Elizabeth
Hocutt, Naomi
James, Mabel
Jones, Mary Lucile
Kluttz, Alice
Lawrence, Mary Lois
Martin, Beatrice
Montgomery, Norma
Murchison, Minnie
O'Kelley, Mary
Patterson, Velma
Patton, Pauline
Poplin, Velma
Purnell, Elizabeth
Strickland, Gladys
Stroud, Beulah
Wheeler, Margaret

Second Honor

Abbott, Annabelle
Ayscue, Mary
Barnwell, Daisy
Beavers, Jane
Blackstock, Marguerite
Boone, Virginia
Bowers, Maude
Boyce, Ruth
Britton, Janie
Clark, Monta
Elkins, Elsie
Glenn, Mary
Gower, Geraldine
Grady, Annie
Haywood, Frances
Holoman, Janet
Honeycutt, Ruby
Howard, Frances
Josey, Mary Powell
Kimzey, Elizabeth

Lancaster, Emma
Lineberry, Martha Foy
Marshburn, Sallie
Milton, Vera Pearl
Nash, Elizabeth
Oldham, Mabel
Peacock, Carolyn
Reams, Susie
Seawell, Mary Robert
De Vlaming, Isabel
Walton, Edna Earle
West, Mabel
Wilson, Naomi Utley

The requirements for the honor rolls are as follows:

No. of classes per week	Points *Points for First Honor*	*Points for Second Honor*
12	27	22
13	29	24
14	31	26
15	33	28
16	35	30
17	37	32
18	40	34

Grades

A, gives 3 points per semester hour of credit
B, gives 2 points per semester hour of credit
C, gives 1 point per semester hour of credit
D, gives 0 point per semester hour of credit
E, gives —1 point per semester hour of credit
F, gives —2 points per semester hour of credit